

what's red
white and green?

McGILL DAILY

the italian
flag

Vol. 53 — No. 45

FRIDAY, NOVEMBER 22, 1963

3 cents

Principal opens Asia Week on Monday

Dr. H. Locke Robertson, Principal and Vice-Chancellor, will perform the opening ceremony of Asia Week on Monday at 12:10 pm.

Many dignitaries from both Canada and overseas including Min-Ha Cho, Secretary-General of the UNESCO Korean Commission, will attend the opening.

A broom-ball game has been organized for Monday afternoon between the ISA and RVC. The ISA team will consist of eleven boys whereas the RVC team will be composed of twenty-two girls.

Monday panel

Monday evening will be highlighted by a panel discussion on "Relevance of Western Ideas in Asia" at 8 pm in the Physical Sciences Centre Auditorium.

The panel consists of David Rivlin, Consul-General of Israel, Dr. Niyazi Berkes and Dr. C.J. Adams of the Institute of Islamic Studies and Professor Irving Brecher of the Department of Economics. Immediate past Students' Society president Gordon Echenberg will be moderator of the discussion.

Tuesday evening will feature a fashion and film show, which will start at 7:30 pm in the PSCA. Ancient Chinese dresses dating as far back as the fifteenth century will be modelled by lovely beauties from Asia and Canada.

The Chinese film "The Family", to be shown at the same time, explains day-to-day life in China.

(Continued on page 3)

SEC meeting calls new election because of campaigning irregularities

by BAYLA SCHECTER

A new election will be held December 10 in the School of Physical and Occupational Therapy, Social Work and Graduate Nurses, due to candidate Ted Flaherty's violation of the Students' Society's electoral by-laws.

Flaherty printed "Vote for Ted" on all coffee cups from the machine in one of the buildings on Monday. This machine was not in operation on Wednesday, the day of the election.

He also had buttons prepared and distributed with the same slogan on Tuesday, when Social Work held its advanced poll. Both these campaign manoeuvres, the Students' Executive Council has ruled, are a violation of electoral by-law 111 (f) which states "The use of handbills for election purposes is prohibited."

No authorization

On Friday, Flaherty spoke before a 2 pm class in Physical and Occupational Therapy, without authorization from Peggy Anne Field, SEC representative for that faculty.

He thus violated by-law III (e), which states that "no candidate shall make a speech to any class in the University until he has received authorization" as above, or from Saeed Mirza, chief returning officer.

The SEC unanimously voted to hold another election, and to send a letter of reprimand to Flaherty, informing him of his violation of the rules.

Although Flaherty had not been specifically informed of these by-laws, it was believed by the SEC that as a candidate for such an important office, he should know the proper campaign procedure, which he could read in a copy of the Students' Handbook.

Jill McMurtry, one of the other candidates, filed a written complaint to the SEC regarding the irregularities. All candidates will be advised of the action taken by the SEC in declaring the election void. Nominations for the coming election must be handed in to the SEC office by Wednesday at 4 pm.

Spence to discuss Coventry design before AUS tonight

The Architectural Undergraduates' Society will present Sir Basil Spence, architect of Coventry Cathedral, to speak on the controversy revolving about its design tonight at 8:30 pm in Redpath Hall.

Spence plans to give the audience an idea of how he conceived the plan of the Cathedral and also the story of how the actual building of the Cathedral came about.

Spence's creation has caused quite a bit of controversy ever since construction on the building first began.

After his release from the army after the war, Spence went into the architectural field in a small way by designing fairs. His chance came in 1951 when he entered an architectural competition and won. This established him firmly in his field.

(Continued on page 12)



Esther Mills, reigning Winter Carnival Queen, is shown practicing the fine Indian art of sari-wearing. Esther will again demonstrate her ability on Tuesday, when she will be commentator at an Asian Fashion Show featuring thirty-eight beautiful girls (and a few boys).

Biculturalism panel in agreement: English Quebecers must be bilingual

by JANE WILLIAMS

"Quebec needs the English-speaking Canadians as much as the English-speaking Canadians need Quebec," was the conclusion reached by Professor Jean Ethier-Blais, member of a panel which discussed the role of the English Canadian in Quebec last night.

The other panel members were André D'Allemagne — the only panel member who addressed the audience in French — Peter Desbarats and Professor Laurier Lapierre. Pierre de Bellefeuille chaired the panel.

Unanimous decision

The panel was unanimous in the decision that all English-speaking Canadians living in the province of Quebec should speak French fluently — and not the Parisian French taught in the English schools.

Peter Desbarats feels that taking French lessons has now be-

come a fashionable activity among the English Québécois. "As usual," he said, "it is an English activity the French cannot possibly share in."

Professor Lapierre believes that conditions in Quebec have progressed to such an extent that the English must do something about it. His solution to the problem is neither original or extraordinary. "You must simply face the fact of this 'révolution tranquille' squarely," he said.

Ethier-Blais feels very strongly that a sense of loyalty and love of the province by all those who have lived in it and by all those French Canadians who are not residents of Quebec is necessary if the province is to come out of the crisis in which it is now involved in a manner satisfactory to both French and English people of Quebec. "We should work together for her transformation," he said.

The issue of separatism, according to the panel, is not as large as it appears to the English.

(Continued on page 12)

Red and White Revue goes lincoln green

This year's Red and White Revue to open on February 6, will be a song and dance satire based on the adventures of Robin Hood, writer Dave Mayerovitch and producer John Cornish have announced.

The tentatively-entitled "Lincoln Green" will bring to light sundry status seekers who have apparently lurked unbeknownst in medieval England's Sherwood Forest for centuries. The Revues of the past have consistently been set against the background of the big, modern city.

Escapist entertainment

"The reason for this year's departure," producer Cornish explained, "is to let the Revue provide the audience with an escape from the big city's hustle-bustle atmosphere while still ensuring a show of high calibre by combining modern satire with a medieval setting."

"The '64 Revue," he added, "promises to be the most colourful in the thirty year history of the Red and White Revue."

Mayerovitch and his staff have done a great deal of digging in the archives of the Redpath Li-



DAVE MAYEROVITCH

brary to discover new characters of Sherwood Forest who have never appeared on the recent TV serial of Robin Hood starring Richard Greene.

In an original approach to the ancient legend, "Lincoln Green" leaves behind the dull and stereotyped "merrie men of Sherwood" to introduce the audience to the modern-day characters of the psychoanalyst, the nouveau-riches business man and the corrupt civil servant backed through time into a medieval setting.

The well-known legend of Robin and his band combined with contemporary overtones in the shape of these new characters "should produce an amusing show". The audience will see the ambitious wife of the upper middle class,

(Continued on page 2)

ISA open meeting

There will be an open meeting of the International Students' Association today at 1 pm in the Ballroom. The purpose of the meeting is to acquaint and interest overseas students in general campus activities. Susan Fromm, president of the Women's Union, David Goldenblatt, Editor-in-chief of the Daily, Charles Dalfen, Arts and Science representative on the SEC, and Saeed Mirza, President of the ISA.

BYLINE C.U.P.

Excerpts From Canadian University Press

by
SHEILA LEIGH

"It is the job of the RCMP to know where subversion is, and attack espionage where ever it is found. If we think it is on the university campus, we have to go there."

This summary statement made by RCMP Commissioner C. W. Harvison last March was the spark which has given rise to the many conflicting views of academic people and the final action taken by the Canadian Union of Students.

The CUS resolution sent to the Federal Government presented an ultimatum in claiming that; either the government state its policy on security investigations by Nov. 15, or CUS would hold "suitable demonstrations."

Another part of this resolution was passed "inviting" professors "to state to their students whether or not they will divulge information to the Canadian security organizations on the political activities of their students."

As noted in Monday's Daily this resolution drawn up at the Edmonton Congress has recently been considered by the Federal Government.

The following are the various voices of opinion heard across the campuses of Canada during the past few weeks in regard to this situation.

The Manitoban

The reactions of three faculty members to the fourth clause of the University of Alberta's resolution appeared in "The Manitoban". This clause resolved that, "Professors, at the beginning of each year, state whether or not they would divulge a student's political opinions."

Prof. Cowie felt it would be "inhibiting the students in class discussions even to mention it."

Prof. Waines, vice-president of the university, said, "I don't think that any professor, any more than any student should be forced to declare whether he would give opinions or not."

Prof. Easterbrook felt that to make such a statement would, "Invade my privacy as much as the students' in revealing information."

In yet another issue of the Manitoban a letter from a faculty member in praise of the RCMP was printed.

"Students must be free to say what they honestly feel. Pressure to conform, whether it comes from the right, the left, or the centre, is the executioner of originality. That is one reason to be grateful we have a force such as the RCMP whose action to secure the political liberty of our country minimizes the danger from Nazis, Fascists, or dictators of any sort who would destroy our freedom of thought, action and discussion."

The Gateway, University of Alberta

At the University of Alberta a panel discussion was presented by the CUCND to consider the scope and effect of these investigations.

In this discussion, "Students' Union President Wes Cragg gave the students' view on the issue. He stated that the student is entitled to 'academic freedom'; that is, the right to see, test and communicate ideas without restriction."

The Sheaf, University of Saskatchewan

In their Sept. 20th issue, "The Sheaf" covered a debate on this question of campus investigations.

Prof. Smith, a drafter of the May resolution of the Canadian Association of University Teachers which in effect condemned RCMP investigations on university campuses, was one of the four faculty panelists.

"My objections are," he said, "that common knowledge and fear of such investigations may inhibit students in the discussion of policies and politics."

"There is nothing to be gained from RCMP officers secretly asking a professor such questions as: 'Do you have any reason to believe that so and so is a security risk?'"

In opposition to this opinion, Dr. Blair expressed another point of view in this debate.

"In order for a security organization to carry out its functions successfully it must have the power to investigate all facets of society."

Silhouette, McMaster

At the Edmonton congress, the McMaster delegation supported the CUS resolution sent to Ottawa.

When questioned on the subject, John MacLennan, president of the McMaster Students' Council said "there has been no trouble concerning the ultimatum and the proposed demonstrations on this campus and Council 'will continue to support the decisions taken by CUS'."

University of Waterloo

Waterloo Students' Council denounced the Canadian Union of Students' ultimatum to the Federal Government.

"CUS has no right to threaten or attempt to intimidate the Government with this ultimatum," said students' council.

"We feel the RCMP has a job to do, and we don't believe that giving the Government an ultimatum is the way to solve the problem. The duty of the RCMP in carrying out its security investigation on campus should be clarified and this can be done by sitting down and talking it over rather than by an ultimatum," said council in a letter dated Nov. 4 sent to CUS president, Dave Jenkins.

Today

CURLING CLUB: Continuation of inter-faculty games. 1-5 pm, Caledonia Curling Club.

POST-GRAD SOCIETY: Guest panel discussion. Questions welcome. Divinity Hall, 8:30 pm.

CHRISTIAN FELLOWSHIP: Informal discussion and programme committee meeting. Clubroom, 1005 Sherbrooke, 7:30 pm.

PSYCHOLOGY CLUB: Tour of the Verdun Protestant Hospital. Leaves New Engineering Bldg., 1:30 pm.

SCM: Party with the SCM of Sir George Williams. Willingdon room, YMCA, 1441 Drummond street, 8 pm.

Weekend

CHRISTIAN FELLOWSHIP: Regular hymnsing and discussion. 1005 Sherbrooke, Sunday 9 pm.

CHORAL SOCIETY: Executive meeting. Union Cue Room, 11 am, Saturday.

SZO: Israeli evening of dancing and singing. Hillel House, 3460 Stanley, Sunday, 8 pm. There will be no meeting at 2025 University St.

WEST INDIAN SOCIETY: Annual Christmas broadcast from the CBC studios, Saturday 1:30 pm. British Guianese students will be allowed 15 minutes.

Announcements

ITALIAN CLUB ANNUAL DANCE

The Italian Club will hold the social highlight of its season Saturday, at 8:30 pm in the Union Ballroom.

Entertainment will include Italian singers, and dance music will be provided by the Nota Orchestra D'Italia. Pizza and refreshments will be served. Members and non-members all welcome.

MAURICE SAMUEL AT HILLEL

Maurice Samuel, author and critic, will lecture on "The Jew in the Eyes of Genius", on Monday at 8:15 pm in Hillel House. Samuel will discuss Jewish portrayals in the works of Joyce, Mann, Proust, Kafka, and Pasternak.

Samuel has written many books on the position of the Jew in the Western World and on the problem of Anti-Semitism as a feature of Christian civilization. He has also translated many of the works of Jewish and Hebrew literature.

COMEDIE PRESENTÉE PAR LE CERCLE FRANÇAIS

Le Cercle Français aimerait annoncer à ses membres que la prochaine sortie théâtrale aura lieu le vendredi 29 novembre. "L'Auberge des Morts Subites", comédie de Félix Leclerc sera présentée au Théâtre National, 1220 est St-Catherine, à 8:30 pm. Les étudiants auront le privilège d'aller dans les coulisses à l'entracte discuter avec les comédiens. Les billets pour ce spectacle seront en vente aujourd'hui et lundi le 25 novembre de 12 à 4 heures, à Peterson Hall, près de la Salle 55, au prix spéciaux de \$1.25 à l'orchestre et \$1.00 au balcon.

CROSSROADS AFRICA CALL FOR STUDENTS

Crossroads Africa, a ten-week work-camp project, will take place again in 1964. All male and female students, 19 years of age or older, may apply. The cost to the student is approximately \$300, the balance being provided by the United Church Board of Men.

Further information may be ob-

tained from the Student Counsellor, Room 275, Macdonald Engineering Building.

Radio McGill

CFCF-FM 92.5 mc.

7:05 pm: The Restaurant Chez Bourgetel is explored for the benefit of local restaurant - goers.

7:30 pm: **THIS WEEK AT MCGILL:** Topics include the opening of Treasure Van, an interview with Richard Currie and Gordon Echenberg, and taped excerpts, from Paul Martin's address to the final banquet of the McGill Conference on World Affairs at the Windsor Hotel.

Revue...

(Continued from page 1)

the medieval fraternity and debutante daughters as well as the familiar figures of Maid Marion, Friar Tuck, Little John, the Sheriff of Nottingham and, of course, Robin Hood himself.

Years of practice

Writer Mayerovitch does not come to this work without experience. The fourth year Arts student is the author of the book and lyrics of last year's smash hit, "Something for Nothing" and was co-author of the two previous Revues. Emerging from a background of three stunning successes, Red and White '64 is the culmination of four years' work.

Mayerovitch, Cornish, and Walter Burgess, the director-choreographer from Toronto, will be holding auditions during the first week of December for the largest cast ever to appear in a Red and White Revue.

Villager Boot News

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Crowning of Engineers' Queen at Fall Informal tonight

Tonight the election of the Engineers' Queen will take place at the EUS Fall Informal.

The dance will take place at 9 pm in the Sir Arthur Currie Gymnasium.

The five princesses, Joan Clarkin, Karen Coshof, Mary Dinwoodie, Doreen Klein and Marjorie Sharp, were selected by the Social Committee of the EUS. During the last two weeks, the girls have taken part in radio and TV shows, a cavalcade around campus in sports cars and the selling of tickets for the dance.

At the dance, continuous music will be provided by Paul Beauregard and his orchestra and the West Indian Steel Band direct from Trinidad. The We Five Singers, the Island City Singers and

two student singing groups will also provide entertainment.

Everyone must bring his own refreshments but essential fringe benefits such as mixers, glasses, ice and aspirins will be available at the dance.

The highlight of the evening will be the crowning of the Queen. Her majesty will be the official sweetheart at all Engineering social functions for the coming year.

The dance will be held cabaret style and tables may be reserved when tickets are purchased. Tickets are \$3 per couple and are being sold at 1 pm in the lobby of the McConnell Engineering Building.

Professors arrested for protesting election

EDMONTON (CUP) — Four University of Alberta (Edmonton) staff members were charged with unlawful assembly Monday.

All pleaded not guilty and were released on bail of \$1,000 each, increased from the \$250 set earlier the previous week.

The charge arises out of a disturbance at the first council meeting following the October civil election in which William Hawrelak was returned as mayor.

Hawrelak resigned in 1959 after a royal commission accused him of "gross misconduct" in land deals.

The men had tried to read a statement during the meeting calling for the resignation of the mayor on the grounds that he was

unfit to hold public office.

On October 28 a crowd of over 1,000 jeered student pickets from the University who also were protesting the mayor's election and the tactics of the police chief, M. F. Anthony.

The unlawful assembly charge is the first such charge laid in Canada since passage of the Bill of Rights, according to University staffers' defence counsel, J. W. McClung.

No trial date has been set. University students intend on picketing the city hall again this week and during the forthcoming trial.

INTERNATIONAL STUDENTS' ASSOCIATION

MONDAY, NOVEMBER 25

12:10 pm, McGill Union
1:00 pm, Lower Campus
1:05 pm, Engineering Building 304
5:30 pm, Union Cafeteria
8:00 pm, P.S.C.A.

Opening ceremony of Asia Week with Dr. H. Locke Robertson
Broomball game — I.S.A. vs. R.V.C.
Indian Film

Indian Dinner
"The Relevance of Western Ideas in Asia" — A panel discussion with Mr. David Rivlin, Consul General for Israel, Dr. Niyazi Berkes and Dr. C. J. Adams of the Institute of Islamic Studies, and Professor Irving Brecher of the Department of Economics at McGill University

TUESDAY, NOVEMBER 26

1:05 pm, Engineering Building 204
5:30 pm, Union Cafeteria
7:30 pm, P.S.C.A.
8:30 pm, P.S.C.A.

Israeli Film
Israeli Dinner
Fashion Show — Models from Asian Countries will present their national dress.
Film Show — "The Family", a well-known Chinese film.

WEDNESDAY, NOV. 27

1:05 pm, Engineering Building 204
5:30 pm, Union Cafeteria
8:30 pm, Moyse Hall

Pakistani Film
Pakistani Dinner
Variety Show — A colourful and lively evening of dances, and songs, etc. from Asian Countries

THURSDAY, NOVEMBER 28

1:05 pm, Engineering Building 304
5:30 pm, Union Cafeteria
8:00 pm, P.S.C.A.

Malaysian Film
Malaysian Dinner
Mr. Nik Cavell, ex-High Commissioner for Canada in Ceylon will speak "East and West in a New Free World."

FRIDAY, NOVEMBER 29

1:05 pm, Engineering Building 304
5:30 pm, Union Cafeteria
8:00 pm, McGill Union

Chinese Film
Chinese Dinner
Games Night — Simple indoor games which can be easily played by everyone.
Dance

SATURDAY, NOVEMBER 30

8:30 pm, Bishop Mountain Hall

MONDAY THROUGH FRIDAY

11:00 am to 9:00 pm

McGill Students' Union

Exhibition of Asian Arts and crafts

ALL TICKETS ON SALE AT UNION BOX OFFICE

Professors' panel sees education as vital

by AARON SARNA

An all-professor panel discussion sponsored by the International Students Association last night probed the topic, "Education—What For?". Participating in the discussion were Prof. R. Magnuson, Institute of Education, Dr. H. D. Kirk, School of Social Work, who acted as moderator, Prof. R. V. V. Nicholls, Dept. of Chemistry, and Prof. J. W. Boyes, Molson Professor of Genetics and Chairman of the Dept. of Genetics.

Prof. Magnuson viewed education as an instrument of society which was necessary for national survival. The U.S.S.R. and the U.S. have been successful in having forty per cent of their students on a higher educational level.

Dr. Kirk said that with the rapid advance in automation greater technological skill was necessary.

He also stated that we are not really a classless society since the chances of entering higher education are often predetermined by caste or race.

People in different countries who have claimed equality have found out that education is a prime requirement to such recognition, Prof. Boyes pointed out.

Asked by a member of the audience whether education was a right or a privilege, Prof. Nicholls said that the desire to be educated was inherent in the human organism.

Prof. Magnuson agreed, saying that it was natural to all men. Justice and education, the panel concurred, were both rights, the former being granted to everyone, the latter being restricted.

Defining education as "a means of communicating knowledge", Prof. Nicholls said that all people have an innate desire to acquire knowledge and control their environment and associations. In materialistic terms knowledge improves one's chances of acquiring a job and advancing to the ultimate level in some career.

Learning begins at birth
Offering his views, Prof. Boyes said that the education of the individual begins at the time of birth. This education is required for normal existence but at the university level the individual has scope for applying his talents.

Education beyond the undergraduate level is necessary to develop an intelligentsia and a professional class, to raise the level of the population. But even after attaining a Ph.D. or M.D. the individual's education is not complete. It is a never-ending process and "not a stable entity but a dynamic one".

Treasure Van enters last day with record sales

Treasure Van goes into its last day of sale today with over \$9,000 worth of merchandise still left to be sold.

The total amount taken in by the Van as of last night, including sales from Macdonald College, came to \$6,400. This is \$200 above the previous record, set at McGill last year.

The total sales Thursday amounted to \$1,200.

A great part of this amount came from the general public who have shown a large degree of interest in the sale. However, Brian Segal, Vice-President of Treasure Van, reports that, "Student interest in the sale has been excellent." He urges students to continue to buy articles to make this last day of sale a profitable one.

Coverage praised
The committee in charge of this year's Treasure Van stated that the publicity they received this week was far more extensive than that received any other year. Excellent coverage in all the English-speaking newspapers was given to the Van in addition to daily radio announcements over all radio stations and several personal interviews over radio and television.

This publicity was largely responsible for the interest expressed by the public in Treasure Van.

The committee asks the students who have not yet visited Treasure Van to remember that today is the last day for buying.

LITTLE MAN ON CAMPUS



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IN CHARGE OF THIS ISSUE
PENSKECH; (platform and picture not available at press time.) We, the committee for the candidate — Jane and Dane, Aaron and Sharon, John and Irwin Mendelsohn, Bayla, Marge, Barry and Galley (where were you all at ten past five?) — feel fully confident in his abilities, and can assure you, in the light of past experience, that he is completely capable to cope with any circumstance, and it is with utter assurance in his numerous qualifications that we, together with tim, elav, gerry, victor, marsha and macfarlane from the sports department, join with david lepie in presenting for election to the august office of erstwhile desk editor, X CHARLES SHANNON. ab/XC.

NOVEMBER, 22, 1963

Why bother

In a little over three years, this country will celebrate its centennial. From the attitude exhibited by some of those involved, it would appear doubtful as to whether the country should even be out of the diaper stage.

There have been innumerable complaints voiced about the delays which have played havoc with plans for a country-wide celebration. The only thing which is set is Montreal's World's Fair, and this is almost completely the result of efforts by one man, and one man alone — Montreal's Mayor Jean Drapeau.

The head of the Centennial Commission, John Fisher, has travelled up the countryside, down, and up again preaching co-operation and planning. He has been mimicked by local officials to the extent all efforts to establish events have been plagued by thousands of preachers, and no congregations.

The one national body in a position to act is Parliament. It has passed a Centennial Act to lend official support to local committees, and to co-ordinate activity. And now, when the event is virtually upon us in terms of the magnitude of the undertaking, Parliament spends its valuable time bickering over the title of the Centennial Act.

The Act was originally entitled the "National Centennial Act". The term "National" was an unfortunate one according to Quebec's Premier Lesage, who presented an "ultimatum" to Parliament to change it. There is, of course, the question as to whether this country's Parliament should even consider ultimatums from provincial premiers; it apparently did, however, and the title was changed to the "Centennial of Confederation Act". But some \$18,000 a year M.P.'s were intellectually unhappy with the new wording, and a new proposal is to alter the title to the "Centennial of Canadian Confederation Act".

And so on it goes. Semantic difficulties and personal objections appear to carry the question, rather than concerted emphasis on the immediate action which is necessary. In fact, it is a frequently expressed view that it is already too late to buy the candles, let alone bake the cake.

And so, at this rate, we may never have our centennial celebration. If we approached it in the manner apparently befitting this nation's legislators, we would forget the entire idea. Undoubtedly, there will be a number of elections in the provinces of this country before 1967, and probably one at the national level. Undoubtedly, some new government will object to the terminology accepted by its predecessor. Undoubtedly, Parliamentarians will again stand in the House and wave copies of Noah Webster's handbook on the running of national centennials.

The question is, why bother? Then again, picayune foolishness is useful in keeping Parliament from the important business of the day.

PGSS Complaints vs. Daily

Dear Sir,

In the McGill Daily's continuous attack on the PGSS's proposed amendments to the Constitution of the Students' Society the editorial of November 14 brought forward three erroneous arguments. Let me elucidate.

Firstly, it is dishonest to shut one's eyes and ears to the undemocratic take-over of the PGSS by the Students' Society, and to the neglect of constitutional amendments which recognize the Trust Fund to which post-graduates have contributed a percentage of their extra-curricular fees for over 12 years. In view of the amendment proposed by the Daily's managing Board to give the SEC absolute control over all students, it is very disturbing to see the editor's wish to forget about the actions of the SEC from year to year.

Secondly, the differences in age, work habits and social mores between graduates and undergraduates is a statement of fact. For my part, after demonstrating to undergraduates, after marking examinations and after exercising disciplinary action in the men's residences I find little common ground for social contact in undergraduate societies.

Thirdly, the editor suggested that the PGSS should contribute over and above \$17.50 towards a post-graduates' home. How ridiculous! (sic) Did the undergraduates contribute towards their New Union? Not a penny, and it will cost over \$3 million! To meet increased maintenance costs for the New Union post-graduates' fees were also increased last year, but this was erroneously calculated (by the SEC) on the basis of 1,000 post-graduates. As we are over 1,500 the New Union will be getting far more than is needed.

The aims of the PGSS amendments are reasonable and it appears that any society which wants a fair deal will have to fight for it.

G.J. Clowes, Ph.D. 3

ED. NOTE: It was a meeting of the Students' Society and not the SEC which brought the PGSS into the Students' Society. In the light of this fact, the writer's comments in the second paragraph of his letter must be re-examined.

United voice needed against MTC

Dear Sir:

I am writing in support of the brief which demands lower bus rates for college students, over the age of 18, which was given to the Montreal Transportation Commission by the Education Committee.

This matter which concerns thousands of McGill students who commute daily by bus, should not, however, be left to the Committee. Instead, or rather, as well, we the students must exhaust all legal and constitutional methods to gain this stated end, in the form of letters, meetings, petitions, etc.

If, in spite of this effort, the MTC does not yield to our request, or does not give us valid, truly valid or satisfactory reasons for refusing, we should consider more direct forms of applying pressure to the MTC.

In the two months since I have attended McGill, I have been surprised and disturbed

by the wide-spread complacency and apathy which prevails on this campus.

Dale Brown,
B. A. 11

Irresponsible Broadcasting

Dear Sir:

Last evening after the 8 p.m. CKGM newscast, I had the opportunity of hearing Mr. Tom Cherrington's so-called "GM Editorial". Normally during that period I usually turn my dial to some other stations; I don't want to become narrow-minded and argumentative through such 'indoctrination'. Some time, I may be occupied in something like doing my laundry or taking a shower or... and therefore I had to leave it on.

Last evening, I was holding some china and did not want to break them. As usual, Mr. Cherrington was at his bigoted best. The topic was on... well, actually I did not know what it was about because his logic (or illogic) was as usual convoluted and his reasoning nebulous. However, what I am concerned with is his manner, which was belligerent and certainly un-called-for. He decried our Principal by calling him "the august Principal of McGill", thereby questioning his integrity by wondering whether Dr. Robertson is going into politics because he is guilty of the crime of appearing too frequently in pictures in the Montreal Star.

For Mr. Cherrington's information, if New York is distinguished by the Empire State Building, or Paris by the Arch of Triumph, or London by the Big Ben, Montreal is distinguished by the McGill University (not CKGM). Dr. Robertson is the Principal and he certainly is a distinguished person. He had been a surgeon for many years in the Montreal General Hospital and was chosen to fill this august post (you are right, Mr. Cherrington, august is the word) among fifty equally well-qualified persons in Canada. He is a person, no doubt, of vast experience who knows a lot

about life, people or propriety more than any argumentative D.J. who does nothing in a studio but arguing over nothing or dispensing epigrams (or tepid-grams). I should think Dr. Robertson could do without the publicity which you alleged he craves. He was only promoting a charitable and certainly worthy cause (Treasure Van).

What have you got against McGill anyway, Mr. Cherrington? No matter what we do, you are against it. Why didn't you say anything about our august Principal when he initiated the Blood Drive in the campus some time ago by giving his pint of blood? It seems as far as McGill is concerned, Mr. Cherrington's dissension is not merely a cherished compulsion, he takes it as a self-appointed duty to light Montrealers' way so they could see how McGill is being run (his version is invariably misrun). He not only doggedly pursues his one-man mission, he actually believes that people listen to his diatribe. Silly boy. Perhaps, on second thought, I should have let the china drop.

Jim Chan S. W.
B. Com. 2

Disagrees with editorial

Dear Sir:

In an editorial on Wednesday, A. Chodos makes a number of good points. One of these was his disapproval of people who "insist on putting forward solutions which will benefit their own side to the possible detriment of the country as a whole." A. Chodos seemed to be particularly irked by the suggestions of "bigoted and ignorant" English-Canadians which show little understanding for Canada's bi-cultural difficulties.

Of concern were the comments of New Democrat MP Douglas Fisher. In a Parliamentary speech the other day, Mr. Fisher expressed support for the brief of the Canadian Teachers' Federation presented to the federal government and seeking improvement in the status of Canadian technical schools. Al

(Continued on page 13)

NOMINATIONS

Students' Executive Council

Nominations are hereby called for one representative from the Undergraduate Students in the School of Physical and Occupational Therapy, the School of Graduate Nurses and the School of Social Work.

Nominations must be in writing and shall be signed by 25 members of the Students' Society belonging to the Schools of Physical and Occupational Therapy, Graduate Nurses and Social Work. The nominee must also sign the nomination, which must be in accordance with the form prescribed by Article 2 of the Electoral By-laws, which are contained in the Student Handbook.

The nominees must be students in the year prior to graduation. The 65% rule will apply.

Saeed Mirza

SEC Electoral Officer

Education and the World's Fair

Thirty-eight-year-old men with families and secure jobs are not usually noted for their tendency to go out on a limb in the promotion of new ideas. Fernando Dufour has done it. His dream? The establishment of a pavilion for education at the 1967 World's Fair in Montreal.

Dufour has a point. Among the largest exhibitors at the New York fair next year are Coke and Pepsi. Nothing on education. Brussels had over 100 pavilions. Nothing on education. Montreal will have a similar number of exhibitors, and nothing is planned, as yet, for education.

Education, however, is the basis for the themes of recent exhibitions, themes such as "Man and Space", "Man and

by LEW SOROKA

Newsfeatures Editor

Science", and so on. Education is universal, and of universal importance, and could, as Dufour points out, give the Montreal Fair an eminently useful, as well as spectacular role to play.

Academic ideas

Dufour's plan is not simply one for an exhibition to last a few years, but a far-reaching scheme that could have a profound and practical effect on education throughout the world. He points out that France, Russia and Germany have national academies that have added to the educational facilities of their nations. They have co-ordinated activity, set standards, and improved them; they are widely respected. And then he asks, "Why not a World Academy of Education?"

If the idea seems a little far-fetched at first glance, on reflection its main fault turns out to be that it is a little ahead of its time; this is not to say that the project may not be of great importance now, but that its usefulness may not become apparent until there is a severe need for it.

Torch of learning

Basically, Dufour's plan is divided into two parts. The first involves the Fair itself, — he proposes a "World Pavilion of the Grand Reunion" to exhibit education. The focal point of the exhibit would be a high-rise

building in the form of a candle, topped by a flame, the flame of learning. Around the base, he sees a group of six buildings, each representing a separate discipline.

The science pavilion, for example, would show, not the progress of science itself, but the progress and methods of teaching science. The same idea would hold for the other five, including the humanities and

engineering. The exhibits in the "candle" would be of a different nature, and would, in one building, provide the practical impetus behind the "Grand Reunion". The crowns of England, France and the Pope would be shown side by side as the three bases of Canadian society, as well as of a great part of the world. Bibles, books of law, constitutions, treaties, maps and dictionaries would add to the

idea of a reunion of knowledge, learning and teaching, or, as Dufour puts it, "A Tower of Babel in reverse".

This is the first part of the plan, but probably not the most important. After the close of the Fair, the buildings would remain in operation to service universities around the world. It would house a new World Academy to serve as a practical centre for education. It would co-ordinate standards of universities and colleges, pioneer teaching methods, provide aid, and work out the common problems of education on an international scale.

Invest wisely

This theme of education could give the Fair "the regality of a coronation, the jubilation of a centennial, the pageantry of a religious holiday and the festivity of a Fair all in one big unit". The nations of the world would play a role in the exhibit, supplying personnel, diplomats, teachers. Dufour has also worked out a unique cost-sharing scheme to provide at least enough money to get the idea off the ground. "If every university in the world donated the salary of one professor for one year, millions would be available for construction of the pavilion." It would appear to be a wise investment for any university.

Universal merits

Dufour, who holds a B.A. and B.Sc. from Sir George Williams University, cites impressive figures to back up any contention that education does not merit such a scheme. There are at least a dozen universities around the world that have at least 200,000 students each under their charters. Ten years ago, Canada had 65,000 university students; in 1967 it will need 165,000. There are similar situations in virtually every country in the world.

Canada has an opportunity to contribute to the world something more than a gaudy midway. Dufour has not even brought out the things Canada and Montreal have to gain, as well as to offer. There are, of course, the usual gains from tourist traffic, and revenues here could aid in finances for the centre. Prestige would be impressive for such a "United Nations of Knowledge". And Montreal can probably offer

more than any other site in the world because of its unique position in language and culture. French and English are two of the principle languages of learning, and the presence of a city and universities using both languages is a definite advantage for any centre of education. If it is to come, and eventually it probably will, Montreal is an ideal location; and the Fair is an ideal jumping off point.

An enormous amount of thought has gone into Dufour's plans. He estimates he worked some 200 hours just on the ideas for his thesis, and even now has no detailed plans. He has a set of proposals which are not definitely set, but which provide the basic plan he would like to see implemented. He has built his ideas around symbolic structures, and those interested in such matters will find little lacking. The base of the tower resembles a Fleur de Lis, and surrounding hexagonal buildings the Rose of England. The six sides of the tower are coloured as based on the science of chemistry: the yellow of helium, red neon, green argon, blue krypton, orange xenon and purple radon.

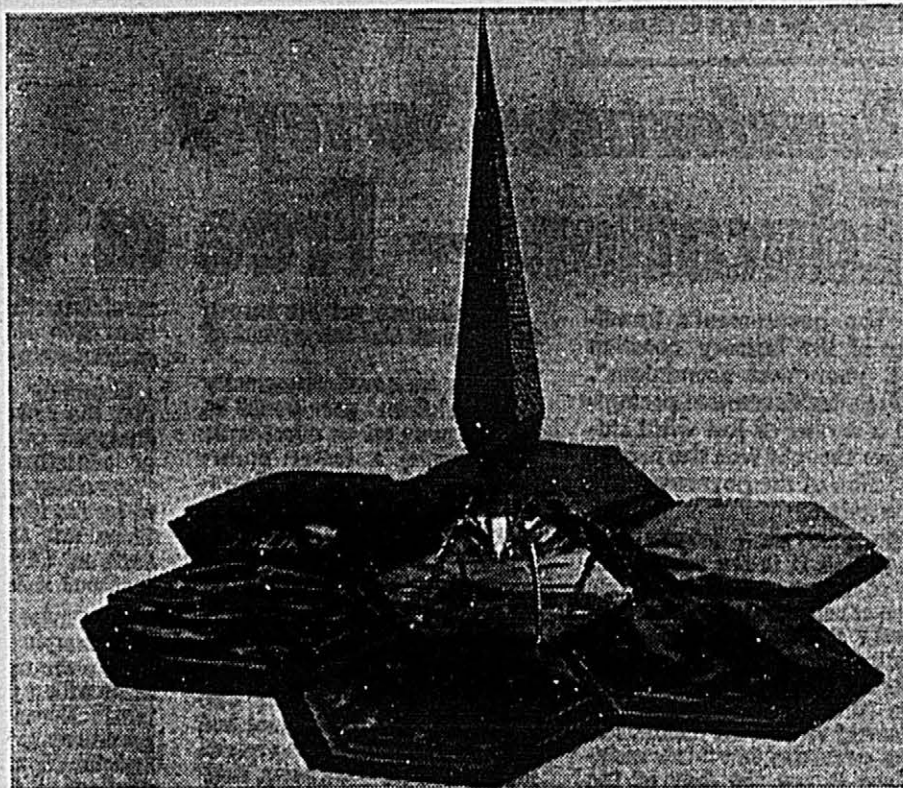
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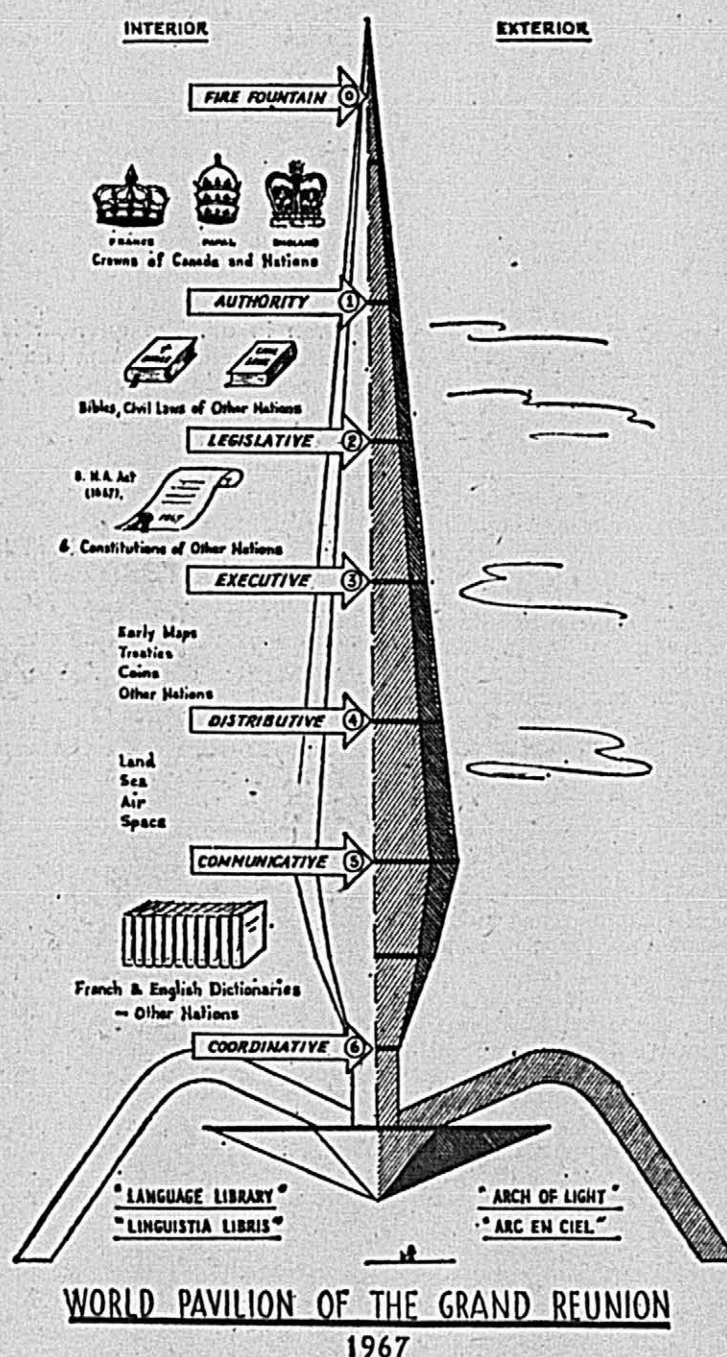
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Symbolism stressed

But Dufour does not harp strongly on these interpretations, they are there, and perhaps such buildings should have a certain amount of symbolic content. What is important to him is the underlying idea of a universal centre for the education which is so often stressed as being vital for future society, and yet which is almost always neglected in international promotions. On this basis, it is hard to disagree with him.

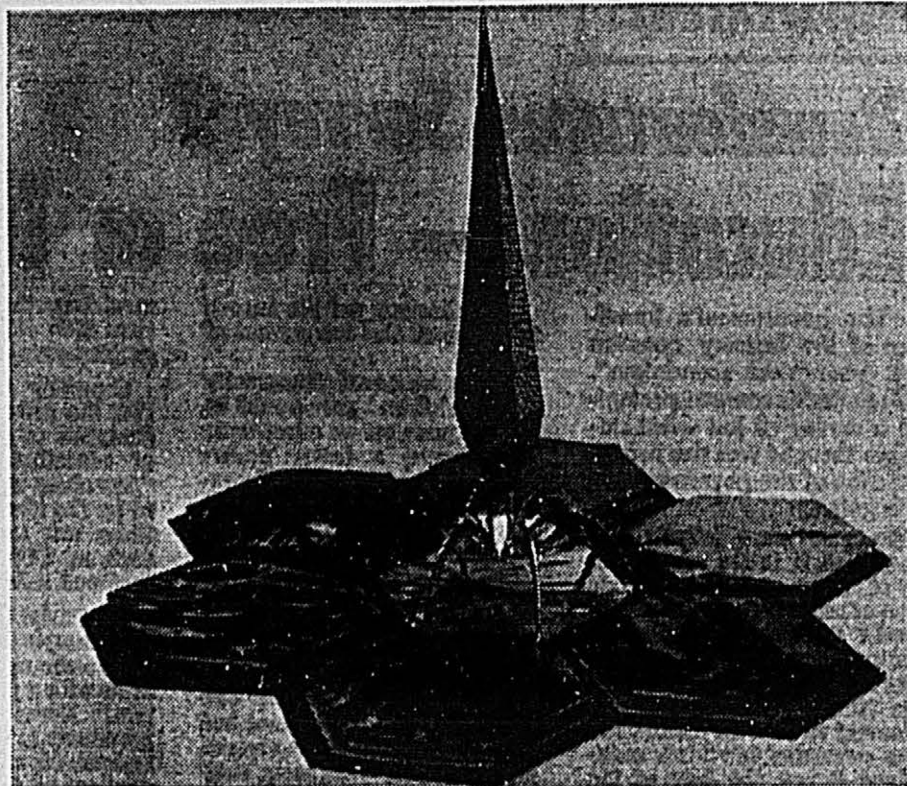


The overall plan looks like this. The tower is the focal point of the exhibit, and would serve as an administration centre after the Fair. The six surrounding buildings would house exhibits from the various areas of learning.



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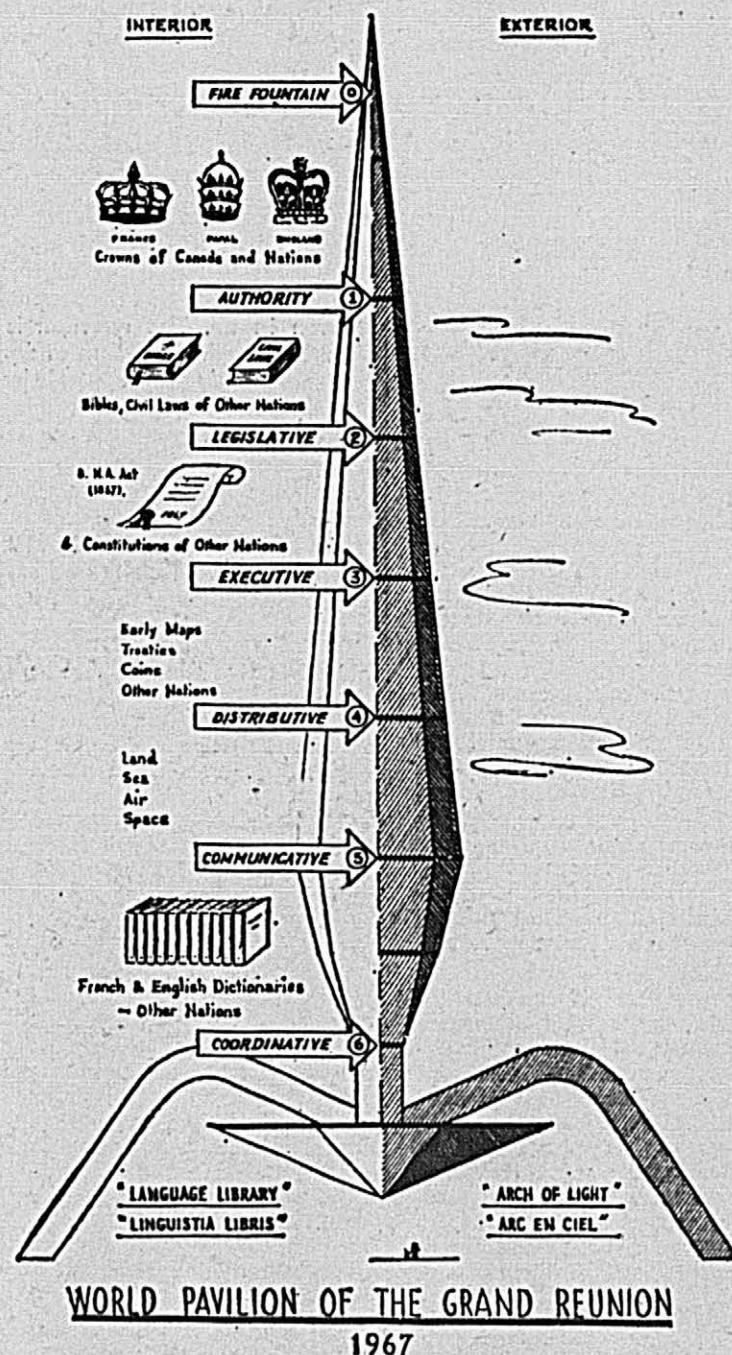
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Newsfeatures Survey 3

Education — Free or Not?

"The government's handling of the bursary question this year was scandalous". This junior's comment prompted a survey of just what students thought was the proper function of the government in education.

Students were asked: "Do you think it is the responsibility of the government to provide free education at the university level? One-third of those students interviewed (50) thought that it was the responsibility of the students and not the government to educate themselves. The remaining two-thirds maintained it was the duty of the government to provide free education. The main purpose of the survey was not to obtain the bare percentages (which are not necessarily statistically valid) but to delve into the convictions of the students.

Two problems were anticipated: The first was the selfish aspect of the question (one hardly asks a prisoner if he thinks general amnesty would be a good thing). The second anticipated problem was one that had persisted throughout past surveys — the lack of student (particularly female) awareness (in fact, a survey to determine the political awareness of the student was left incomplete simply because the political awareness of the female student is nearly nil). The first of the two, in fact, did not present itself — students to a great extent were willing to treat the problem objectively. The second, was again the greatest difficulty facing the questioner.

Of those who felt it was not the responsibility of the government to provide free education, one junior echoed the Liberal Party's attitude at present: "Quebec has greater problems to deal with at present. The Government's financial position won't permit it to take on this responsibility at this particular moment."

A sophomore coed argued:

"At least now students have \$500 worth of responsibility. With free education, those that attend for social purposes would jump sky-high. If it is one's own money one is wasting, one hesitates a little more in wasting one's time."

"Monstrous and unmanageable," declared a senior. "A state university would be too mammoth. It would be impossible to maintain the high standards we now have."

Conversely, another senior feared that standards would be elevated to compensate for the increase in the number of applicants that would inevitably occur.

Even those students opposed to free education were quick to qualify their responses by adding: "Yes, education is a student's responsibility but needy students should be helped by an improved and expanded bursary program." "The government should provide jobs for students to earn their way through university" was a novel suggestion. "The government does little in the way of either providing or coordinating opportunities for summer employment."

Arguments in favour of free education were extremely well put:

A sophomore put his answer in terms of the integration of society:

"With an equal opportunity for all, rich and poor would be able to meet on an equal basis and acquire a better understanding of each other. The result would be a much more compatible society."

Argued a graduate student:

"In modern society, the individual is to a large extent a property of the state. The state has enormous powers over us. It can restrict our travels, send us to fight in a war, tax our incomes — But government has duties as well as rights regarding its citizens — It has a duty

by Marvin Goldberg

to see that its citizens are educated to the best of their abilities, regardless of financial position."

"Perhaps the overemphasis on the Physical sciences could be corrected if government replaced business' role as donor."

"The government can find enough money to pay for nuclear arms but not for education," complained a Junior.

Seventy percent of students who thought it was the function of the government to provide free education, said that they did not fear the greater governmental control that would accompany the greater govern-

mental participation in education. 30% did fear the idea of greater state control.

Generally the feeling was, that the government is as well equipped to judge in matters of education as anyone else. "Any abuse would be responded to by the electorate — Besides, there are avenues of protest such as CUS and the Daily," reasoned a Junior.

The Soviet Union was cited as an example of, according to one freshman: "A bad government with a good education system." Education benefits the government. Thus it would be maintained at a high level regardless of the quality of the government."

Others, however, feared "government control would limit freedom of thought" or that "Eventually the Government might require students to work in specific areas for specific lengths of time against their will."

Since the possibility of Free Education seems at present only a theoretical one, the question posed was on a theoretical level. The government can rest assured that it will run into no picket lines if it were to introduce the scheme. In fact, the general impression is, that even those opposing free education strain themselves to answer objectively, and the majority would not hesitate too long on principle to accept a gift of \$500.

WUS — in Action

Building student living quarters in Bangkok; investigating the Asian student mental-health problem; leading freedom from hunger campaigns; and financing student TB sanatoria in Japan — all this is the work of the World University Service in action.

The central international program of WUS is devoted to making contributions to meet the needs of students the world over. The organization sponsors various programs which have as their primary objectives to improve student lodging and living facilities, student health, and educational activities, and to give students individual and emergency aid.

Before embarking on a project, WUS subjects the undertaking to severe criteria. The organization considers: the magnitude of the needs involved; the degree to which these and similar needs are being met from other sources; the seriousness and thoroughness with which plans have been formulated; the pioneering character of the projects; the degree and type of self-help involved; its potential for promoting international and student-staff cooperation and understanding.

To implement its program, WUS taps a wide variety of sources for funds, both within

the university community and outside it. The schemes it sponsors and problems it investigates are many and varied.

WUS projects

At a recent WUS Conference of Asian experts on Student Health in Ceylon, distressing facts were exposed concerning the psychological state of Asian students. It was found that the suicide rate among university students in Japan is almost double that of the general population. Psychosomatic disorders of students in Indonesia is due in large part to unhygienic lodgings and malnutrition. Severe freshman ragging in Ceylon has led to neurotic breakdowns.

To relieve this unfortunate situation, the WUS conference drew up a list of ten recommended preventive measures. These suggested student formal and informal mental health education; vocational aid to help students assess their own interests and aptitudes; encouragement of greater independence and responsibility in students, and development of these characteristics within limits. WUS, furthermore gave assistance in building a mental hygiene centre in Nagoya, Japan.

Another WUS project is centered in South Africa where organization funds are used to help non-white students obtain

'NEATH THE HILL

with

lew soroka

Newsfeatures Editor

Well, we've finally done it. The column has returned to carry on the third year of action 'neath the hill. Actually, we had planned to run the column from the start of the year, but just couldn't find the room with the other host of features we've had on hand. But it looks like we may have more room from now on, so here goes.

Yesterday's Women's Union fashion show had some interesting specimens on hand, including a bit of interesting calisthenics to prove that stretch slacks are just that. Erica and Fran, who appeared during the intermission, are probably the first pair of female vocalists on campus since the Elman sisters graduated. By the way, they (the Elmans) appear on Youth Special on CBC T.V. every second week.

Some of the top football games of the season are yet to be played. I mean, of course, the Toilet Bowl Prep, and the famous Toilet Bowl itself. The first was scheduled for yesterday, but had to be postponed when SEC President Harold "Chicken" Gordon fled before the might of the Daily to a foreign country. The game will be played as soon as he is officially denied asylum and deported to the Lower Campus. The Toilet Bowl itself is always played on the Thursday afternoon of Winter Carnival in February. It's an interesting spectacle, and was played last year in 4 feet of snow.

The Daily, by the way, has never lost a toilet bowl game, although it has suffered the occasional Prep defeat at the hand of dishonest referees. This year, we may provide our own to prevent a re-occurrence of the debacle.

There is another major event scheduled for the near future, in fact, next week. It's the Students' Society Open Meeting, set for Wednesday. Constitutionally, the Students' Society must hold such a meeting each term, a provision which in the past has led to some very artificial proposals for the sake of discussion. This year, however, there are some very fundamental issues at stake, and in light of this, the meeting has been scheduled for Moyse Hall, rather than the Union Ballroom, which has been used in the past.

A quorum of 300 people is required, but it is more desirable to have 300 informed people. Because of the seriousness of the issues at stake, it would be well advised to read carefully all the proposed amendments, and there are seven in all. The question is basically a choice between extra economic freedom and paying for it in wasted money, or more budgetary controls by the SEC. The Daily's stand is well known; one of the motions was proposed by the Managing Board. It's not a minor matter involving a few dollars; Students' Society expenditures total close to \$230,000 annually, and it will go up substantially next year. Thousands of those dollars are involved in this Open Meeting. And to give one example of the need for such funds, requests for money from clubs and societies totalled about twice the amount of money the SEC had to distribute. Think about it.

a university education. The Service gives a large sum to the multiracial South African Committee for Higher Education (SACHED). This is a small group of men and women engaged in the struggle to provide unfettered education for those South Africans who are denied access to institutions free from ideological and racial prejudice.

In June 1962, before Algeria had gained its independence, the library of the University of Algiers was sabotaged and burnt out in a last wave of settler violence. The library building was gutted, and in its flames over half a million books, including many priceless manuscripts of Arabic literature, were destroyed. Together with the International Committee for the Reconstitution of the Algiers University Library, WUS has been working to raise funds to repair and restore books to the library.

Self-help promoted

Apart from these various service activities, WUS sponsors a Development Fund, which has as its motto, "to promote self-help". Students and educators

from all continents have felt that the first real commitment of a community is to attempt to solve its own dilemmas. Barring emergencies such as war or floods, WUS leaders feel that international solidarity and financial assistance is of no significance unless this effort has been made.

WUS self-help, therefore, has its aims to assist needy students by reducing the cost of living; to provide part time work for students; to train students in practical management; and to develop a spirit of cooperation in the university community. Projects instituted to meet these ends include organizing student hostels, cooperative shops, (often book shops), printing and publishing houses, employment bureaus, and restaurants or canteens.

\$1,453,200 — this is the target-figure for WUS' Central International program for 1964. This ambitious sum, in itself, reveals the extent to which the World University Service can be beneficial to students and educators the world over.

L. B.

Profile on William Allister

Willie Allister is not just another angry young man. Neither is he a publicity-conscious sex historian. He is a sincere writer, almost unique in this society of superficial scribblers. Mr. Allister has accepted his vocation only after much questioning and doubt; he has dedicated himself to it with the discipline of the *dévôt*.

Even told with his typical humour, this long struggle with *A Handful of Rice* is a monument to perseverance. The book took ten years to complete. While Mr. Allister prostituted his artistic talents during the day to support a family, he wrote at night.

"No candle," he laughs, "but a fluorescent light." Two years' writing took ten years. When the book was finally accepted in England, after having been refused in Canada, he had to rewrite it again, changing the entire setting. That made four revisions of a long book. By this time, Mr. Allister had decided that he was to be a writer. When asked his reasons for this decision, he replied:

"There is no substitute for individual soul-searching. Politics is not a road to truth, psychology has become a phony religion and science is a trip to nowhere, giving the illusion of rushing forward but negating much of value.

"Writing and philosophy are for me the only true roads to understanding. Philosophy communicates with the intellect. I've chosen prose writing because it reaches more people by communicating with the emotions. Poetry could do the same thing, but poets have been rejected by society and they have accepted their role."

Q.: Do you feel that a writer has a responsibility to the reader?

A.: Definitely. The writer sees more clearly than most people. It is his responsibility to teach — to warn of false gods. He must help men to accept reality and, in materialism, find the happiness that all seek.

Q.: Do you feel excluded from the Montreal literary clique?

A.: Becoming known involves unpleasant self-promotion. I feel that it is undignified. When the book came out, I had to appear on T.V., radio, interviews. Some people are skilled in publicity — even more than in writing.

Q.: Did you find San Miguel more conducive to creativity than Montreal?

A.: For me, environment is very important. In San Miguel I wrote on a mountain top. My writing was given to flights of imagination. The present draft, written here, is earthier, harder hitting. In San Miguel I had to dig into myself, become more introspective.

Montreal, on the other hand, is stimulating — maybe too stimulating. There are many talkers, not so many workers. Nevertheless, I like the intellectual ferment.

Q.: Why did you go to San Miguel?

A.: Society here seems to be rushing backwards. I sit in my office, on my aluminum folding chair, on the top of Mount Royal and I see a city humming with frightened energy. People are rushing nowhere, on a treadmill. Energy is burned for no use. I am sad at the blindness. To avoid the trap, I went to San Miguel where life is slow and peaceful, where people know how to sing, dance and have fiestas. We have a great

William Allister won the Dominion Drama Festival Acting Award in 1939, and toured with a repertory theatre until 1941. He volunteered for the Canadian expedition to Hong Kong and spent four years as a prisoner of war in Japan.

He acted in Hollywood for three years, then moved to New York, earning his living as a painter. He worked in Montreal as a commercial artist, copywriter, screenwriter, and novelist by night.

In 1961 he published "*A Handful of Rice*", and in 1963 won a painting competition in San Miguel, Mexico, while working on his second novel. He is now writing in Montreal on a Canada Council Grant, and was interviewed by Merrily Kachanoff and Patrick McFadden.



deal to learn from the Mexicans about happiness.

Q.: Why have you come back to Montreal?

A.: The setting of the new book is in Canada, so I wanted to write it here.

Q.: How do you spend a typical day?

A.: My hours are the same as office hours, except I spend them in solitude. I like to write outside. I feel a tremendous content when I'm close to the earth. Also writing with a view seems to help my own view. Prosaically enough, my creature energies are best in the morning. I write for a month, then paint for a month. The change is good relaxation.

Q.: What is your new book about?

A.: If I could tell you simply, I wouldn't have to be writing a book. Thematically, it is a philosophic search for what is important in life. It is a double biography using two typical types.

Q.: Has it a distinctive form?

A.: There has been a writers' reaction to people's increased reading in a journalistic form. Their reaction is to swing to abstraction. I'm trying to find a form that will communicate but make the reader participate.

The interview with Mr. Allister is far from covered. We talked from eight-thirty to eleven, enjoying an empathy that came from Mr. Allister's friendliness and humility. We talked about his wife, Mona, "a writer's wife, one of an heroic breed," and of his two daughters. We talked about rejection, the values of illusion, standards of writing, great writers, happiness, families and love.

When Mr. Allister left us we felt hopeful. We were glad to have met a creative man at peace with himself and we were confident that his new book will follow the search for happiness to a constructive end.

Critics' choice

In the past week-and-a-half, Montreal has seen such an effusion of student drama as to be almost overwhelming to the critic. Two college productions are on the boards tonight and tomorrow, and three others, presently in rehearsal, will be opening soon.

The Loyola Drama Society's "*Volpone*", directed by Walter Massey, closes a successful run at the Loyola College Auditorium with its last performance at 8:30 pm tomorrow night.

Directed by Frank Faragoh, the McGill English Department's production of "*Waiting for Godot*", a provocative tragic-comedy by Samuel Beckett, opened last night in Moyse Hall and will remain for two repeat performances tonight and tomorrow night. (See page 11 of today's *Daily* for review).

The Marianopolis Drama Society is now rehearsing for the premiere of its fall production, "*Royal Gambit*", directed by John Juliani and playing at the Salle G  su on Monday and Tuesday evenings.

Another college production on this campus is scheduled to begin on Wednesday evening, when the McGill Players' Club will present "*A Midsummer Night's Dream*", directed by Nell Madden, in the Ballroom of the Students' Union. (For story and pictures, see inside pages of *Panorama*).

Friday and Saturday of the same week, November 29 and 30, the Georgian Players of Sir George Williams University will present three one-act plays.

The Players' Club Pres

What would the director of a college theatre group do with seven slightly-chipped red bricks?

Simple: he'd use them, along with an empty Cameo cigarette package, a plaid woollen scarf, and a single black overshoe, to set up the outlines of a three-level stage on the floor of the Walter M. Stewart Room, so the actors could practice their blocking.

In the early stages of evening rehearsals for 'A Midsummer Night's Dream', which have been taking place at almost daily in-

ter Gym and arranged on three sides of the stage. The wooden bleachers, which are nine feet high at their steepest point, slope forward on an incline towards the stage, so the set and actors should be easily visible from any location.

The design for the set and set-up in the Ballroom was conceived by Craig Barish, Players' Club President, who spent his summer steeped in Shakespeare in preparation for producing this particular Shakespearian comedy in the fall.

A Midsummer Night's Dream

tervals (excluding Saturday and Sunday, and sometimes Friday) ever since October 10, a complicated network of fifteen-cent string and adhesive tape filled in for the bricks.

Now the set has taken more solid shape, in the form of long strips of lumber laid end-to-end across the floor. The final phase, to be completed this weekend at the latest, will be considerably more elaborate, if less exotic; an arena theatre in the Union Ballroom, with a stage on three levels and a seating capacity for 350 people.

The audience will balance on bleachers borrowed from the Cur-

The idea for the simple settings might have struck him any time between Dominion Day and September 1.

But although a large part of the planning for this production took place during the summer months, the essential organization could not be accomplished until early in October when the show gained something those responsible for its success had been hoping for all along. The Players' Club, which at that time consisted of about nine people, signed Neil Madden as director. Neil Madden, days, is an underwriter for the Sun Life Insurance Company. Evenings and weekends, he is an active inhabitant of the Montreal theatre world.

A founding member of 'The Paupers', Neil writes plays as well as producing and directing them. His one-act play "The Bard", was one of the 1962 productions of the successful summer theatre group which has occupied the Union Ballroom for three years in succession. Last summer he directed two plays for 'The Paupers', Ben Jonson's 'The Alchemist', and Bertold Brecht's 'The Good Woman of Setzuan' — both of which received almost unanimous praise from the critics.

Once they had the director they wanted, the next job was to select the cast. David Francis, last year's President of the Players' Club, and presently, as Member-at-Large, acting in advisory capacity to all members of the executive, was one of three who had some say in compiling the cast list, but in almost every instance, Neil knew what interpretation he was looking for, and which of the many aspirants could render it most realistically.

'A Midsummer Night's Dream' took two weeks to cast. During those two-week auditions, which were, as always, a sort of elimination contest, approximately seventy-five people came on four successive evenings, to sit on the edges of their hard wooden seats and elocute significant sections of Shakespeare to the best of their collective ability. Some twenty-four were successful.

As stage manager and incidentally, Vice-President of the Players' Club, it has been Michael Wil-

son's job to stretch out the string, spread out the bricks, and lay out the boards for each rehearsal. Usually at the end of an exhausting evening, members of the cast or other hangers-on can be coerced into carrying downstairs either boards or bricks. With the string it was simpler. It simply rolled up and fitted into the producer's pocket.

A set made out of string can be slightly difficult to rehearse with, however. Even the most agile of the actors had a tendency to get tangled up in the string. And once the string was replaced by bricks, they tripped over the bricks. One scene in the last act has caused considerable difficulty. It calls for several dramatic stage falls, and David Francis, playing Bottom the Weaver playing Pyramus, is required to collapse on cue, with no opportunity to glance behind him.

As the rehearsals became increasingly demanding and increasingly realistic, David fell more and more convincingly — and several times sprained his back on a brick. Solid stages are a lot safer.

Neil has tried valiantly to train the cast to avoid these pitfalls in their pratfalls, and his efforts have been substantially successful. At the Tuesday night rehearsal this week, Properties Manager Marjorie Barton came up with yet another minor problem — Demetrius and Lysander have to wear swords slung from their waistbands, and Neil, anticipating every exigency,

warned the actors "Just be careful not to kneel on them!" Neither Tom Clark, as Demetrius, nor David Roberts, as Lysander, seemed to be particularly encumbered by his armour.

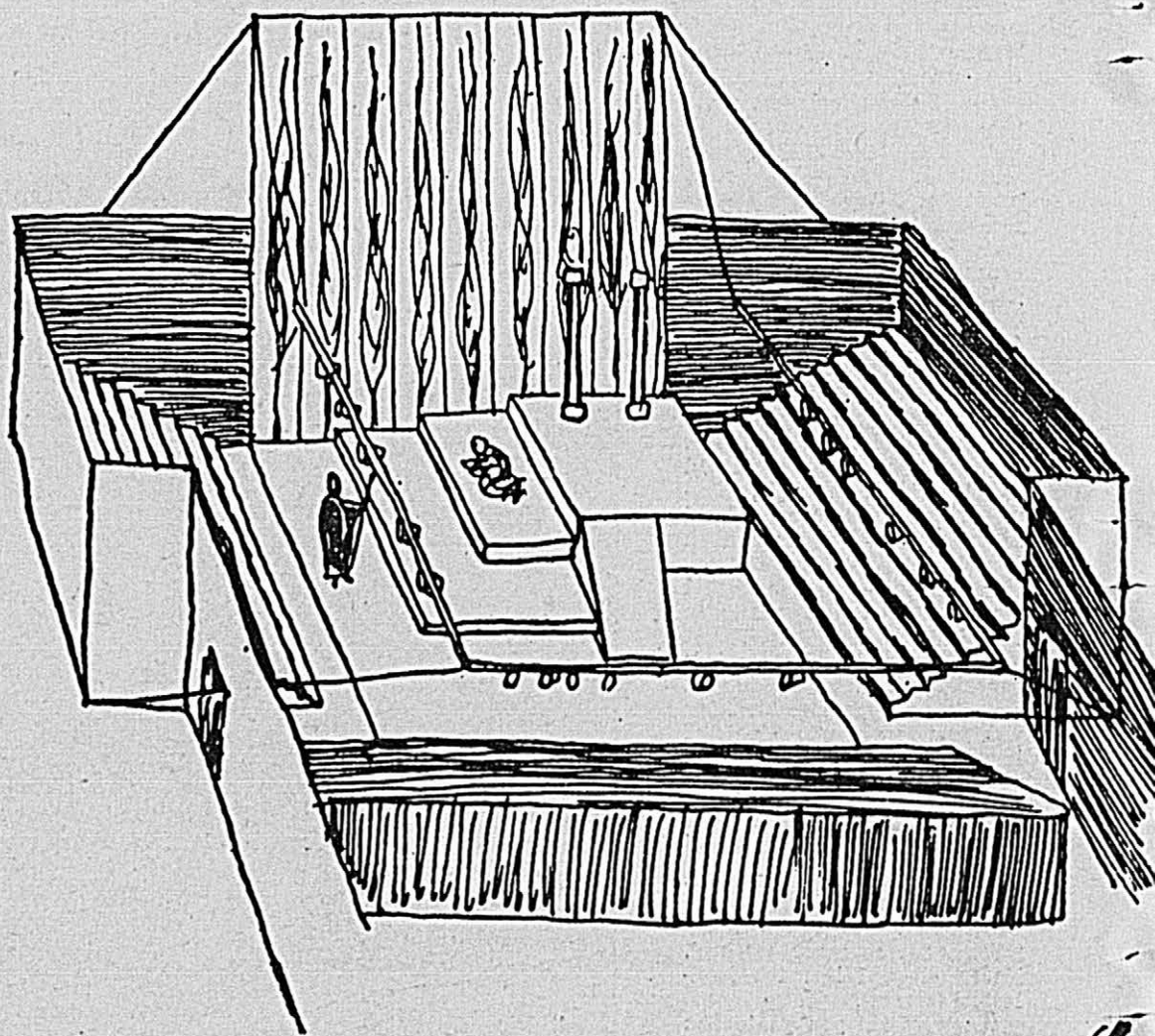
Tom and David are both British and both in Second year Arts their first year at McGill. David has had "absolutely no acting experience"; he only came to the auditions because Tom did. Last year he was at Eton ("It's a school in England").

Tom spent the past year in London. He is now staying in McConnell Hall. His past experience includes 'The Devil's Disciple', 'Chances' in 'My Three Angels', and Gaston Lemare in 'The River Line' at school in England, and two weeks with the Leatherhead Repertory. Tom is shown in costume in the picture elsewhere on these pages.

Even if unembarrassed by some of the demands of their director, some of the male members of the cast were prepared to demur at the extreme shortness of the Greek dress which they were required to wear. The brevity of their drapery had to be held within certain well-defined limits. Lena Frei, who designed the costumes, was compelled to compromise between revealing as much masculine leg as authenticity would indicate, and concealing as much as their owners' modesty dictated. The masculinity of at least one of the characters, however, will be comfortably concealed by the of a long and flowing red wig.



Tom Clark, in costume for Demetrius, and Joan Patton as Helena, practice their parts in a particularly realistic setting.



A scale drawing of the Players' theatre, under construction in the Union Ballroom.

'A Midsummer Night's Dream', the Players' Club major production for 1963, will open on the evening of Wednesday, November 27, at 8:30 pm in the Union Ballroom. The show's run extends through Saturday, November 30, with a 2:30 pm matinee on Saturday afternoon. Tickets for the evening performances are \$1.50 each; for the matinee the price is \$1. Tickets are available in advance from the Union Box Office, or at the door on the night of each performance. The play, the first production of the Players' Club this year, will be followed by a Theatre Workshop, the Inter-Varsity Drama League (IVDL) entry, and the Experimentals in the spring.

ents...

The boy in the wig is Geoffrey Ernout Fisher, who plays Francis Flute the Bellows-Mender. In the play within a play, Fisher, as Flute, is also called upon to portray a beautiful and gentle dansel known as Thisbe. To execute this role, Geoff has had to learn to speak "in a monstrous small voice". He is pretending to be someone pretending he is someone else, and who is not very good at pretense.

This tends to be difficult, especially in Grecian draperies and a long red wig.

This part also requires Geoff to drape himself lovingly across the back and shoulders of David Wilson who, teetering on two stools, portrays a wall. When Geoff gets a little over-affectionate, what with David Francis peeking through the crook in Dave Wilson's elbow from the other side of the stools, the whole setup sometimes threatens to overbalance.

The scene in question may destroy Dave's equilibrium, but not his equanimity. A veteran of numerous McGill productions (he played the student in last year's 'Cherry Orchard'), David is equal to the role of Snout the Tinker, even when it involved wearing strictly representational costumes — even when what he is meant to represent is a wall.

Bruce Mackay, the blue-jeaned Robin Goodfellow of the Players' Club production is another ex-member of 'The Cherry Orchard's' cast. He was the first actor in the cast to be word-perfect in his lines for 'Midsummer', and with good reason — he played the part of Puck in a Montreal West High School production two years ago.

His role is possibly the most acrobatic in the entire production — and last week he strained a liga-

ment in his leg and came in limping. Bruce's mother promises that he will be fully recovered in time for opening night. In the meantime, he hops instead of leaping.

Some of the other unusual effects in the production are achieved by the choreography for the four fairies in Titania's train, who enter and exit dancing in several instances, Wanda Gzowski, as Peaseblossom, Sharon Sutherland as Cobweb, Nora Foster as Moth, and Margie Parkou as Mustardseed, were taught to trace their steps by Choreographer Eve Coupland, in time to the music written especially for 'A Midsummer Night's Dream' by William Benjamin, who also composed the music for 'Just a Season', 1962's Red and White Revue.

The four fairies are attendants on Titania, played by Elizabeth Reid, who has had to do a lot of lying on the ground since the beginning of rehearsals. You see, she has to fall asleep, so Jim Bradford, playing Oberon, can put her under an enchantment, so she can wake up and see David Francis, playing Bottom and wearing an ass's head, and become immediately enamoured of him. And what more natural place for her to fall asleep than on the floor of the Walter M. Stewart Room? (Rehearsals are often so strenuous that by 10 pm anyone would be ready to fall asleep).

Hermia frequently has to find a place on the floor for sleeping, too. Mari-Pat O'Boyle doesn't mind that — it's those cold afternoons taking photographs on the Mountain in nothing more than flimsy drapery that threaten to give her pneumonia. Television — in which she has considerable experience (CBC and CTV) — is a lot warmer, although the title of the documentary in which she appeared for the National Film Board ('The Urchins of Onion Street') sounds more heartwarming than heated.

Hermia's friend and rival, Helena, is played by Joan Isabel Patton, a vivacious redhead from the Faculty of Graduate Nursing. Joan comes to McGill from Macdonald College, where she contributed her manifest talents to the Green and Gold Revue. Her acting experience includes the Straw Hat Players and the CBC Workshop in Toronto. She brings bounce and vigour to the often uninhibited role of Helena.

Jim Bradford, without whom it has begun to seem no McGill production would be complete, is Obe-

ron in 'A Midsummer Night's Dream'. Despite the popularity of what has become a standard Jim Bradford characterization (the hawker in 'Something For Nothing', the sergeant in 'The Paupers', 'The Drums of Oude'), nowhere in this play does Jim Bradford give his famous military salute.

Jim began rehearsing somewhat later than the rest of the cast, since his position on the rugby team kept him occupied until the end of the season. His athletic activities almost caused a crisis,

since one day during a particularly rough match he was carried off the field on a stretcher. Neil, who happened to be standing by at the time, almost occasioned a need for another stretcher, until he learned that Jim merely had the wind knocked out of him.

When asked to comment about further injuries to his cast between now and opening night (Wednesday, November 27, at 8:30 pm in the Union Ballroom), the director declined.

ANNE BEATTS

Radio — A New Dimension

Radio McGill and the McGill Players are presently pooling their resources of talent and material to add a new dimension to student theatre at McGill. The result — radio dramas with McGill student actors can be heard Monday nights at 7 or 7:30 pm on Radio McGill CFCF FM.

Technical effects and operators for the half hour program are provided by Radio McGill, while the Players' Club is the source of directors, actors, and scripts.

Originally scheduled for seven broadcasts, the show has proved so satisfactory to both parties participating that its lifetime has been lengthened to the end of Radio McGill's broadcasting season.

Both Radio McGill personnel and members of the Players' Club are enthusiastic about the series.

"One of the purposes of our executive is to provide opportunities for club members to gain experience in all forms of dramatic art," says Craig Barrish, President of the Players' Club. "The Radio McGill series fits in very well with this."

Tim Yates, of Radio McGill, says the station too is happy with the series. "This group is every bit as good as the professionals who did some drama for us last year."

The drama series is helping to balance the station's program schedule with programs of music and discussion. "The Players' Club people aren't just filling up space. They are by themselves first rate," says Yates.

Radio McGill's technical operators have no complaints either. "These people have no trouble at all," according to one of the operators who has worked on the shows. "You should see some of the others we do — seven hours to tape a half hour program."

The Players' Club productions are scheduled to fill 25 minutes of actual broadcasting time, and time required to record them on tape is usually very little more. Things don't always run smoothly however, and there has been one notable exception to this rule.

"When we did the second show," David Francis, who is producing and directing the series, told us, "the console broke down half way through, and we had to switch to the other one."

"Then when we were almost finished, someone fluffed a line. We could have fixed that on the tape, but we found out we were four minutes over the time limit and we had to do the whole thing over again."

Francis has had extensive experience with stage productions but radio is a new medium for him.

The programs to date covered a range from a production of the dramatic poem 'Two Cantos of Immutability' which was put on "to commemorate Hallowe'en". They've also done a production by student playwright Norman Levine.

"I'd like to do a parody of an old-fashioned soap opera, but I don't know if we'll be able to get around to it or not," says the producer-director of the series.

"We're necessarily limited to plays that don't have any royalties. We are especially interested in doing plays written by students, but so far we haven't had that many submitted to us."

In choosing a play to produce for the series, Francis reads it over at least four times before he makes his choice, he says. "Once to see if it's suitable for radio, the second time to see if you really want to do it, the third time to make sure you can cast it, and the last time to make suggestions for little things with the lines."

Most of the suggestions change with the first reading of the script by the actors, anyway, he says. "People come up with new things, new ideas of their own."

Another difference between stage and radio drama he notices is the greater emphasis on timing. "Radio calls for a little more precise measurement," Francis says. "On the stage the actors can take a little longer one night if they feel like it. You can't do that here."

One advantage of using radio as a medium, the Players' Club members feel, is that there are relatively few physical limitations on the kind of play they are able to do.

"There's no worry about costumes, or sets; six people can vary their voices and do a cast of twenty. We can do plays we nor-

mally wouldn't be able to do", says one member.

Actors, too are finding differences in the new medium. James Bradford, a former Red and White Revue star, has had considerable experience with radio dramas previously, as well as stage productions.

"From a performer's point of view," he says, "you can be much more objective about the whole thing. There's no direct emotional involvement with an audience."

He also points out that there is a danger in this, "of forgetting that you have an audience."

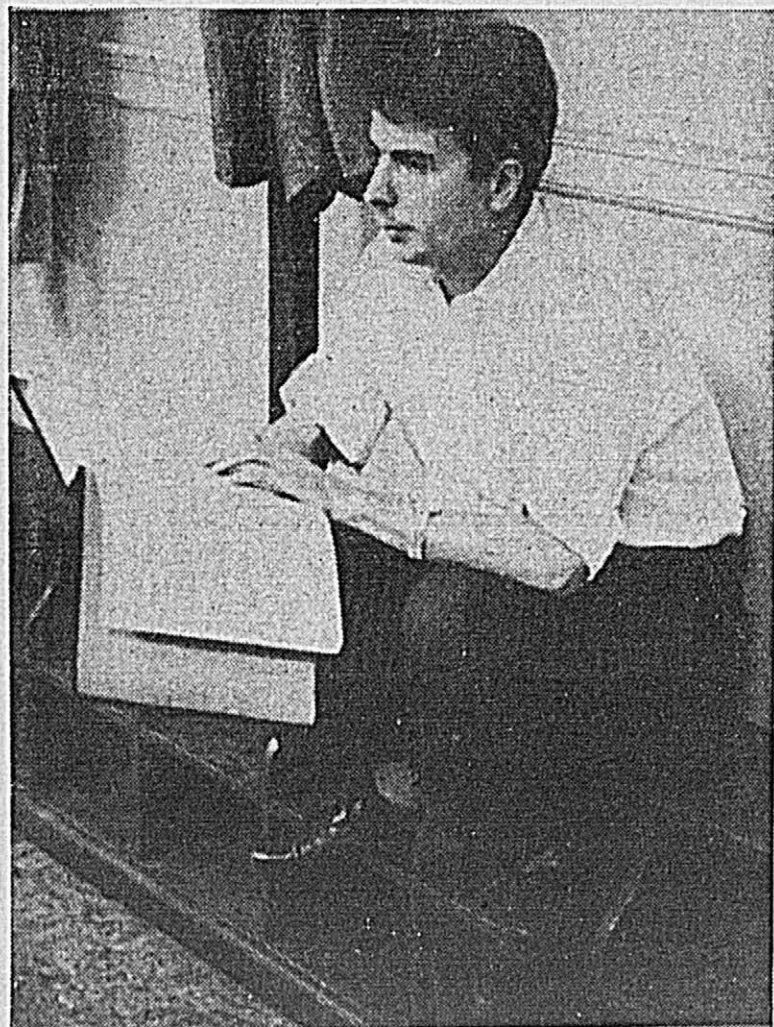
"Since the actor is reading a script, there is a danger that he'll sound like he's reading a script. But it means that you can concentrate more on each line because you don't have to remember the next line. You can get outside it much more than on stage."

Bradford calls radio "more of a producer's medium than an actor's because the producer is in more direct contact with the actors while they are performing."

"The producer can get the time he wants," he says, "rather than relying on an actor who may feel like taking longer on some particular night."

Actors, technical producers, directors and members of the executives of both Radio McGill and the Players' Club are finding this experiment in new ways of exploiting student talent a mutually profitable one. Anyone tuning in to Radio McGill on CFCF FM at 7:05 Monday night will probably find it a profitable experience too.

CARLO MILLER



Neil Madden, Director, in a pensive moment during rehearsals for 'Midsummer'.



Rehearsing one of their productions, Tom Clark, Margot McClaren and Jim Bradford wait for David Francis' signal.

FRIDAY, NOVEMBER 15, 1963

Josephine Baker at Place des Arts

Josephine Baker is a living legend. In the thirties she was the queen of the entertainment world. Now, at sixty, she is still a superb show-woman. She carries her shapely figure with grace and suppleness, walking with a long-legged confidence, manipulating her flowing trains with ease, and keeping rhythm with body movement that would make any twenty-year old green with envy. She has an aura of womanliness that age has simply made more spectacular.

The American expatriate has a strong, versatile voice. Her stage experience is noticeable both in her use of voice and in her choice of songs. Her singing is well-controlled — belting out a popular song, caressing a love ballad, or accenting the beat of an Italian dance tune. Her programme was varied — "Quando Quando", Italian; "Bill", English; "Mélodie Perdue", French; "Hava Nagila", Hebrew; "Lucky Star", American. In her songs of quick tempo, her voice awakened the apathetic core of energy in the audience, until she had created an atmosphere of real excitement in the concert hall. Her slower songs had a nostalgic air and the audience, composed mainly of people over forty, seemed to relax into their memories.

The much-publicized costumes deserved their notoriety. Basically, she wore evening pants with very décolleté tops, crowned by bizarre high wigs, by Bertrand. Adorning this was a wardrobe, estimated at more than \$250,000, commanded by four dressers backstage. The

costumes were original, beautifully coloured, unique and exciting to see. La Baker gives all credit to Jeanne Lanvin, Christian Dior, and Pierre Balmain. They know about dresses, she knows about singing.

The Grand Spectacle as a whole lacked continuity. The Arleigh Peterson dancers, although excellent technically, performed typical night-club routines. Their last combination, Afro-Cuban Fantasy, with Mr. Peterson and a partner, had moments of truly exciting movement; the girl worked her body into a perfectly-controlled frenzy which was then anti-climaxed by Peterson eating fire. The dance part of the show had no relation to La Baker. Neither did Pierre Spiers' beautiful melodies on his harp quite fit the existing bill. Except for Mr. Spiers' brief ten minutes, there was the feeling that the whole spectacle would have done better in the intimate atmosphere of a nightclub. When Josephine hauled up two elderly gentlemen to the stage of La Place des Arts to take off their shoes and put on her present of green socks, the feeling became an assurity.

Josephine Baker has the glamour of days gone by. The audience was quite willing to accept her dated mannerisms — her sentimental philosophizing about her village of eleven children "a brotherhood of the world," her vaudeville-like talking to the conductor, the audience, the musicians. The listeners especially liked her risqué calypso called Tomatoes; the first line, "Don't touch me tomatoes," disrupted the subdued rows of La Place des Arts. The song was followed by the handing out, to the audience, of various sizes of bananas,

with appropriate comments. It is easy to understand Josephine Baker's lasting popularity. She has a French joie de vivre, an amazing stage presence. In her nightclub, she must be "formidable"!

M. K

The Public Eye and The Public Ear

An occasional column of capsule critiques, compiled and edited by the staff of Panorama.

55 Days at Peking. An overdone overlong Eastern, in which Charlton Heston and the United States' Marines (with some help from the Italian, Russian, French, Austrian, British, Japanese, and German armies) successfully put down the Boxer Rebellion and save the beleaguered international compound at the end of fifty-five days of siege. He doesn't quite manage to save Ava Gardner, though. As the Russian countess-with-a-past who pawns her jewels to buy drugs for the wounded, she counterfeits Camille at the close of the picture, which comes a lot later than it ought to for the sake of the audience.

PT 109. Recommended fare for all expatriate Americans (to make them realize what they're missing, and remove most of their inclination to return to their native country). PT 109 is a rousingly patriotic narrative, complete with resoundingly martial music, of President Kennedy's famous exploits in the South Seas. The only thing that PT 109 can possibly prove is that John F. Kennedy was a very good swimmer.

A Gathering of Eagles

'A Gathering of Eagles', starring Rock Hudson, Rod Taylor, Mary Peach, and Barry Sullivan. Directed by Delbert Mann. Now showing at the Capitol Theatre.

All anyone needs to know about *A Gathering of Eagles* is that it is an Air Force movie, the sort of film whose goodness or badness does not much matter, because if you don't like Air Force movies the goodies are as intolerable as the bad-dies, and if you do like Air Force movies, there are enough shiny planes in a bad one to keep you content.

This is a tautology, but it has explanatory power. Just use your imagination, and I'm sure you can infer every single feature of this film. The plot will hang on the conflict between duty and proclivity, and the planes will tend to upstage the people. This is the peacetime thumb-twiddling Air Force, (with the slight incongruity of an anarchist Cabinet Minister), and the tensions of military ac-

tion will become those of the dry-run for action and those of the base's domestic life. The squadron commander must decide between alienating the affections of his men and his wife or enforcing the heartless discipline necessary to make the base combat-worthy — the resolution of this brain-twister I leave to the imagination. But though the plot is trite, dictated by the eternal nature of the Ideal Air Force movie, the acting, largely done by two professional Eagles of the U.S. Air Force, plus Mary Peach and Rock Hudson, turns out to be realistic and engrossing.

But my First Law of Air Force Movies enjoins announcements, and prohibits reviews. Although this is a good Air Force movie, I don't like Air Force movies and had I been paying I would have been miserable. If you like Air Force movies, however, the admission price will not deter you, nor will anything I say. Then go, alone or in a squadron of like minds, and enjoy yourselves.

F. R.

PANORAMA

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EDITOR OF PANORAMA
Susan Altschul

STAFF CRITICS AND WRITERS

Julia Aneckstein, Elizabeth Anyon, Tanya Ballantyne, Anne Beatts, Lisa Bernstein, David Francis, Robert Kelder, Rick Kiteoff, Norma Levine, Martin Malina, Joe Medjuck, Brian Nevitt, Peter Thompson, Elyse Weinberg, Fred Rosenzweig.

CONTRIBUTORS TO THIS ISSUE

Michael Blau, Herbert Arenoff, Jack Kapica, Dave Grausz, Al Magill.

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Godot Worth Waiting For

"Waiting for Godot", by Samuel Beckett. Directed by Frank Faragoh. Lighting designed by James Winder. Sets and Costumes by Anne Hirmo. In Moyse Hall tonight and tomorrow night. Curtain-time 8:30 pm.

Cast in order of appearance:
Estragon Christopher Burke
Vladimir Brett Cane
Lucky Paul Marchand
Pozzo Michael Taylor
A Boy David Drakeford

However simple "Waiting for Godot" may seem at first glance, — "nothing ever happens" — Beckett does not commit the fallacy of creating a mood of existential boredom by boring his audience. The play fairly abounds with instances of slapstick humour and music-hall wit. Vladimir and Estragon (Didi and Gogo as they call themselves), are clearly in the tradition of the complementary couple of comics so frequently found in vaudeville.

Didi is the one who thinks more, who is hesitant and discriminating in his choice of words, who is more cultured or has pretensions to cultivation anyway. He is the straight man.

Gogo is the funny man. He is more spontaneous, more childish, more obstinate, and much more foolish. Aside from the characters, the entire situation of the play and its numerous tricks make it one of the finest vehicles for the clown's skill in the theatre.

Last night's production of "Waiting for Godot" by the English Department very obviously decided to emphasize this aspect of the play above all others. The opening sequence with Estragon vainly attempting to remove his boots admirably set the tone. Estragon is essentially a clown, a Chaplinesque clown with all the humour and pathos that goes with such a character.

Christopher Burke very happily has the face and the mannerisms needed for this sensitive part and from the beginning remained the most attractive character of the lot. His meek shrug of the shoulders never failed to convince, his expressive pout always entertained.

Brett Cane, although physically ideal for the part of Vladimir missed much of the pa-

thetic subtlety of this intellectualized tramp. Vladimir is the vehicle for much of the serious meaning that the play possesses and if this philosophising is to be communicated successfully to the audience it must be done "clearly and distinctly", (my apologies to Descartes). This admittedly is most difficult in a play which concentrates rapid exchanges of wit, but the lines in question might easily have been paced better without disrupting the dialogue.

As Vladimir and Estragon form an inseparable and complementary pair, so Pozzo and Lucky, the sadistic country squire and his submissive slave are made for one another, only their relationship is more simple and exists on a more primitive level.

Pozzo, ably portrayed by Michael Taylor, is the epitome of self-deluded man who, possessed of temporal wealth and power becomes drunk with the illusion of permanence it gives and lets his faculties so decay by disuse that in the end he is reduced to complete inaction, both physical and mental.

By the second act, Lucky, who is his slave, becomes his master. He carries his luggage, the whip with which he is beaten, his supper, and even the stool on which Pozzo sits. Then we find out that Lucky dances for his master, thinks for him, in fact has really taught Pozzo all the things which make him superior; the so-called higher values of life.

Estragon and Vladimir are not unnaturally attracted by this unusual slave-master. They themselves are looking for someone with whom to unite, and Lucky is virtually tied to his someone. What they see before them, however, is not the type of union that satisfies. If waiting, unattached, is anguish, Lucky's lot is pure agony. They want no part of it. Paul Marchand as the cretinous slave was competent, and although his role could have done with a little less puffing and panting, his dramatic monologue à la Joyce in the first act was a delight.

Much of the power of the play lies in the peculiar atmos-



Michael Taylor as Pozzo entertains Christopher Burke playing Estragon, while the latter waits for Godot

phere of waiting that it can convey. To this purpose the sets and lighting were extraordinarily well suited. The action takes place on a desolate country road, bleak and deserted except for a bare tree in one corner and a low mound or rock in the other. The world has been reduced to its barest minimum much as the characters inhabit it are the lowest common denominator.

Didi and Gogo exist in the blindest kind of existential nightmare. The day fades slowly into twilight and then to night. The next day repeats this cycle; a day comes, a day goes but the real situation of life remains unchanged. If the production at Moyse Hall was even partly successful in creating this mood of eternally suspended antithesis of hope and hope-

lessness it must certainly thank the people responsible for the sets and lighting.

But if "Waiting for Godot" has humour and belly laughs in it it has also enormous sadness. Unfortunately last night's presentation lacked much of this essential aspect; aside from some of Estragon's moments of melancholy in the first act and occasional flashes of despair by Pozzo in the second, the play was much the poorer tragically than it should have been.

Too much has been said of the symbolic significance in "Godot". If they are existentialist characters, Vladimir and Estragon are existentialist characters of a very low type. They are removed from the world of every-day problems and situations. This is all true. But "Godot" remains a

serious play with a sad and pessimistic message. "Godot" deflates much of the pseudo-transcendental generalities that are so common in twentieth-century thinking and does this by means of the powerful destructiveness of comedy. But it must not be forgotten that the comedy is not there only for its own sake.

I believe the main fault of the production lies in this area. The characters may have been convincing individually and comically interesting, but the overall effect was a certain lack of cohesiveness which might otherwise have been supplied by some recognition of the suffering overlying the dramatic situation.

In all fairness I might add here that Beckett endowed his play with an extraordinary latitude of possible interpretation and while I don't think that Mr. Faragoh's production is complete, it can certainly stand by itself. "Waiting for Godot" is an uneven but satisfying wait.

— MARTIN MALINA



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Students urge flexibility in federal fiscal talks

TORONTO (CUP) — University of Toronto students will march on Queen's Park, seat of the Ontario government, today to present a brief to Premier Robarts urging him to act wisely in the upcoming federal-provincial conference.

The conference will assess the present situation of Confederation in Ottawa Monday.

The brief reads:

"Whereas: We the students of the University of Toronto are deeply concerned with the future of Canada, particularly at this critical point in our history, and;

"Whereas: We recognize the importance of the existence of 'le fait Canadien français' in Canada today as the Canadian Union of Students already has done;

"We hope that: The Ontario government in the coming federal-provincial fiscal conference, firstly,

will think of the welfare of Canada and secondly, will maintain an understanding and flexible attitude towards the problems which will confront the conference."

Richard Pope, U. of T French committee chairman said: "We want to make our views known at this grave moment in Canada's history. This conference is particularly dangerous in the light of statements by Premier Bennett (of B.C.) that the best attitude is not to listen to the demands of Quebec — not even give them a hearing."

Students from York University, McMaster University and the Ryerson Institute of Technology are also expected to take part in the march to present the brief.

Biculturalism...

(Continued from page 1)

lish-speaking population of Quebec. As Lapierre put it, "The Nouveau Québec is emerging through a great change in the province of which separatism is only a small part."

A member of the audience expressed the opinion that the panel as a whole dwelt too much on the faults of English Canada and did not elaborate enough on the faults of French Canada.

Professor Lapierre was forced to agree with him. "In fact," he said, "as far as French Canada is concerned, English Canada doesn't even exist except as a scapegoat on which to hang things that go wrong."

Separatist encourages les Anglais

D'Allemagne encouraged the people of English Quebec to stand up for their inalienable rights. "It is your duty as Canadians to do so," he said.

The panel agreed that the principal function of the English Quebecer at this particular time is to try to understand his French Canadian confrère, as, of course, the French Canadian must try to understand him, and to make the rest of English Canada understand the revolution in Quebec.

The chairman of the panel expressed the opinion prevalent in French Canada that the English in the province are a small but preferred minority. He went even further to state that, "they

are the most favoured minority in the world today."

Canada is becoming more and more a country of two cultures, the panelists felt. Peter Desbarats commented that "Quebec companies that don't have French Canadian vice-presidents are looking for them."

Desbarats also feels that the English minority has nothing to worry about at the hands of the French as long as they continue to try to speak the language and to understand the French Canadian intellect.

Spence...

(Continued from page 1)

chosen career. Since that time, he has designed a total of six churches.

Spence is now working on the design of one of England's new crop of universities — Sussex University. The complete details of the design of the entire university are in his hands. In addition, he is engaged in work on a housing project and the new British Embassy in Rome.

The AUS aim of bringing notable people to McGill so that students from all over — U of M, Beaux-Arts, etc. — will get a chance to meet with these people is further enhanced by the appearance of Sir Basil Spence.

A critical analysis of the architectural design of the Cathedral may be found on page 13 of today's Daily.

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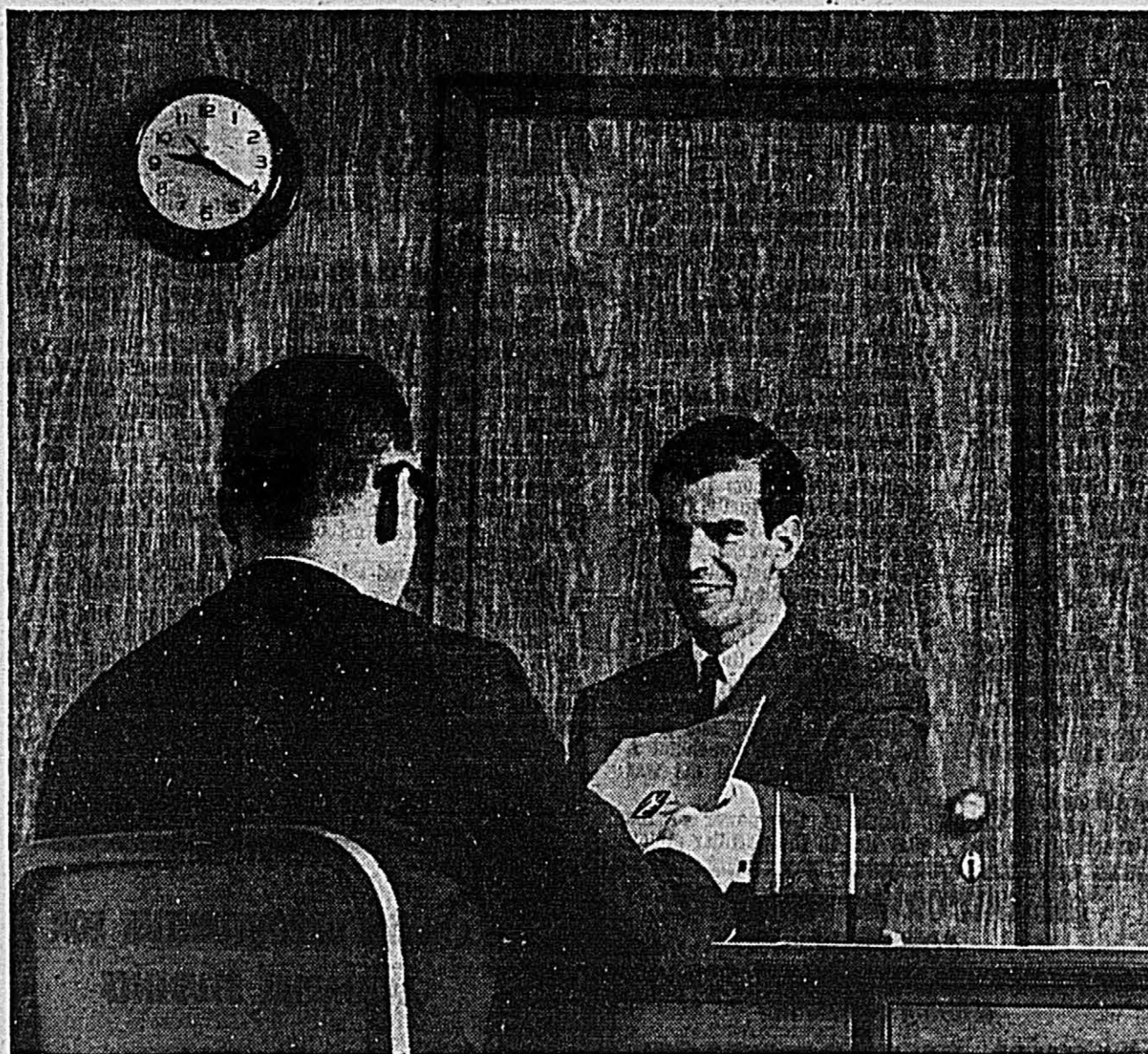
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TINA, BARD, ERICA: Please remove your belongings from back seat of Psi U Bomber.

Cathedral at Coventry

The year 1962 saw the completion of Coventry Cathedral, a building which has been controversial since the result of a Commonwealth-wide competition was announced in 1951. There was at that time a great feeling among the elders of the Church of England for this new cathedral; for this building assumed great importance as it was England's major ecclesiastical building of the post war period.

Initially the Building Committee of the Church of England had advocated a Gothic design, but, primarily due to the outcry from the architectural profession, it was decided that a competition would be held.

Out of this came the present design by Sir Basil Spence, a then little-known architect who has since become more prominent and is currently working on the new British Embassy in Rome, and the University of Sussex.

Coventry Cathedral is a modern version of the church-hall, 250 ft long by 80 ft wide, the high-proportioned nave and aisles being divided by slender, downward tapering pillars, fanning out at the head into a faceted vault. The new church is at right angles to the former church, which was severely bombed during the last war, and whose spired tower and ruined walls are being preserved to form a ceremonial approach to the new cathedral.

Introduced within the church are numerous artistic works such as the stained-glass windows by John Piper, Sutherland's now-famous tapestry which covers the entire east wall behind the altar, and the equally well-known sculpture of the "Angel Michael and the Devil" by Jacob Epstein, which is on the wall at the entrance to the Porch.

The great interplay between architecture and the arts, and indeed between the architect and the artist, recaptures somewhat the working spirit behind the Mediaeval cathedrals. Yet it is precisely this recreating of mediaevalism in a modern style that has brought down upon Spence the wrath of the architectural critics.

Noted English critic and historian Reynier Banham begins a critical essay with the statement, "There can be little doubt that Coventry Cathedral



Sir Basil Spence, architect of Coventry Cathedral, who will give an illustrated lecture, tonight at 8 pm in Redpath Hall. The lecture is sponsored by the School of Architecture.

is the worst setback to English church architecture for a very long time". However in the course of the essay Banham mellowed (if this is the right word) somewhat and concludes by saying... time after time Sir Basil gives us master strokes of architectural religious drama. The pity is that the play itself should be by Eliot at his most Establishment, not Osbourne at his most probing.

American historian and writer (The City in History) Lewis Mumford is even more vociferous in his condemnation when he writes, "... the originality of the architecture consists in its indifference to originality".

The main current of such criticism deals not so much with what was built, but rather with what could have been achieved; a truly modern church rather than a modernistic reworking of the already over-worked Gothic theme.

However the fact remains that the building itself is beautifully executed and abounds in visual delight, although this quality owes more to the artifacts within the church, than to the architecture.

But what of the architect himself, Sir Basil Spence? More of an idealist than a rationalist, and more of an evolutionary than a revolutionary, he has a very lyrical and romantic approach to the art of architecture.

He has felt so strongly about Coventry as to write a book about its design, "Phoenix at Coventry", in which he describes his conception of the ca-

thedral, "I got one of those pictures that architects some times get. This one, however, was usually clear — a great nave and an altar that was an invitation to Communion, and a huge picture behind it". Throughout the design process the picture, I mean concept, has been paramount and has been carried through to the end.

However it is significant to remember that Coventry is not some parish church which can afford to be experimental, it is a cathedral and as such the expression of the whole church of England, which like most religious bodies is highly traditional. That Coventry was built as it was is of great credit to the architect, and shows definitive advance in the acceptance of modern architectural ideals.

The blame for not reconsidering the problem of design rests primarily with the council of the Church of England, or any church, for what can be expected of an age which erects such a pile of rubble as St. Joseph's Oratory, which was built quite recently? In the words of Le Corbusier, "Eyes which do not see."

W.M.R.

Letters...

(Continued from page 4)

Ian Chodos suggests that federal action on this matter is both unconstitutional and offensive to French-Canadians. Unfortunately, in his justified zealotry to protect French-Canadian rights, Chodos fails to notice that both the Federation and Mr. Fisher call for a federal-provincial conference to secure a plan which would be acceptable to Quebec.

Conrad Winn ED. NOTE: What both Mr. Fisher and the Federation fail to notice is that les Québécois will never accept ANY national education program. Today they will not even accept the word "national".

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Redmen poloists host Varsity team in Saturday tilt

The biggest water polo game of the season is on tap tomorrow afternoon at 2:30 when the Red and White poloists host the University of Toronto. The Redmen were tied by Palestre Nationale on Wednesday night and this should prepare them mentally for the upcoming contest.

Goalender Larry Conochie was up to his usual antics in the last game as he called time in the first quarter in order to unclog an ear full of water. Referee Norm Goldberg, who was continually throwing out players, was the object of harassment by both squads.

Belenkie, after being thrown out, disgustedly slapped his head and uttered, "Oh, my God." When Mills was tossed out for roughing, he looked innocently at the referee he said, "I didn't touch him Normie."

Coach Shiller knows little about his opponents this Saturday, except that three of last year's starting players are not with their squad this season. The McGill poloists are definitely strong this year with the addition of many fine players such as Klerks, Lachance, and McNeill.

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Water Polo will be featured tomorrow at the Currie Pool when Varsity comes to town.

Fencing team faces U of M in opener

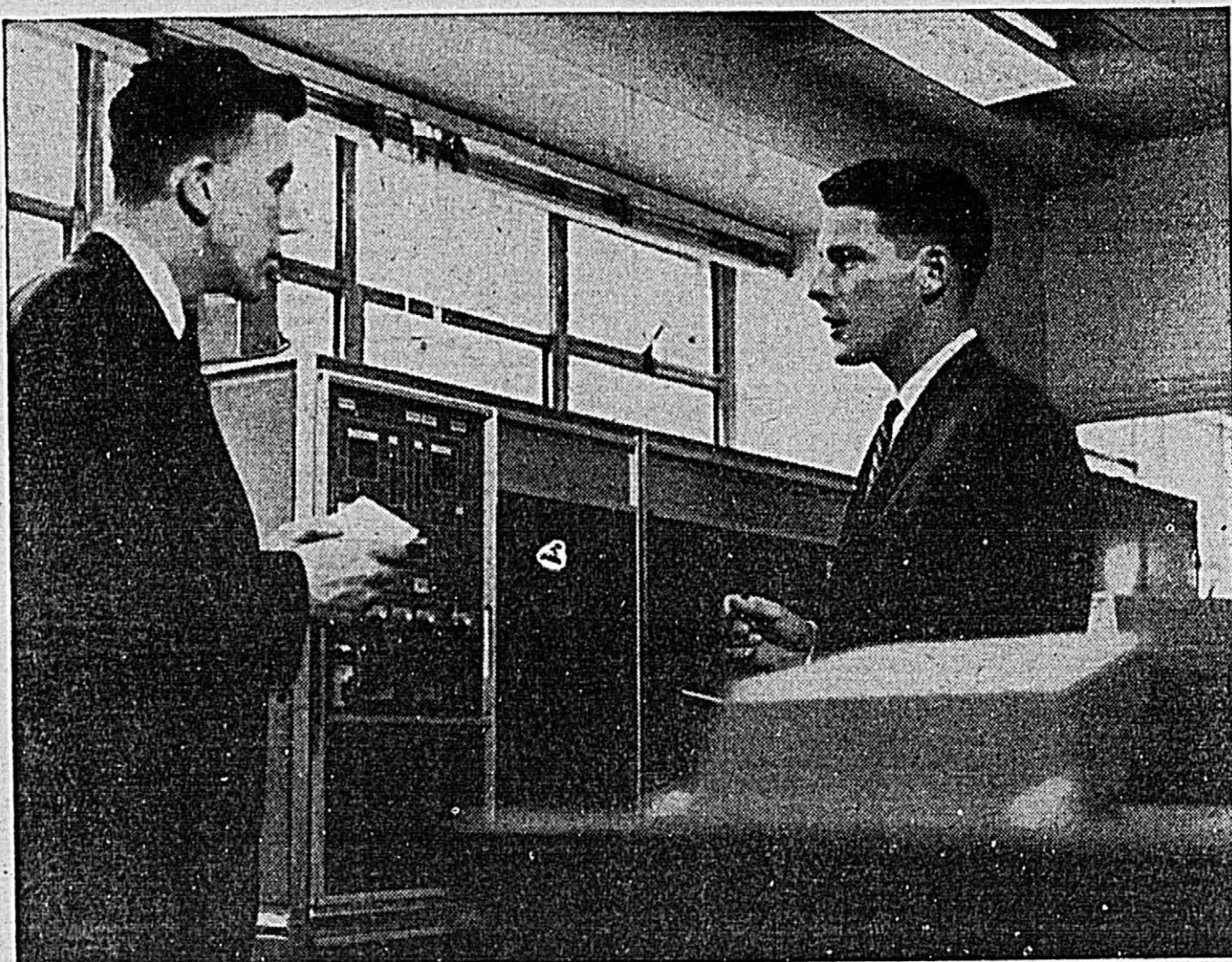
The McGill Fencing team will face its first competition of the year when it meets the University of Montreal in the John Turner-Bone Room at the Currie Memorial Gym tomorrow afternoon at 2:30 pm.

The chief stumbling block to the Redmen's chances, will be the Université de Montréal ace, Malsonneuve, who led the Carabins to last year's O.Q.A.A. Championship by taking a first in both the epee and foil.

The Redmen have retained some of their old blood and have also added several promising newcomers. Returning are captain Aldo Bensadoun, Bob Johnson, and Benitah. Benitah was the individual

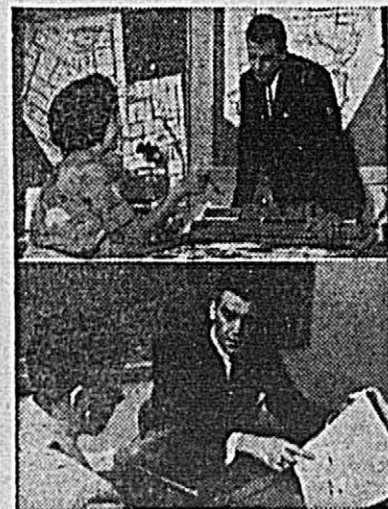
epee and foil intercollegiate champion two years ago. Also on the team this year are Tim Aitken, who has previously won East Midlands championships in England, and Bill Turville.

Says team Captain Bensadoun, "With the help of these boys we stand a very good chance of starting the year with a victory. At any rate, it will be a very close and exciting match."



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Weekend hockey roundup

Redmen at Cornell, Indians host NDG

The Redmen Hockey team left this morning for Ithaca, N.Y. where they will play Cornell in an exhibition game tomorrow night. Although several key members of the squad are staying behind because of exams, the players expect to return with their second win of the season.

Not making this trip are defenceman Bill MacKellar, Bernie Roy, and Dave Flam. However, coach Kelly Burnett is welcoming this as an opportunity to give his players more ice time.

The Redmen's play in Wednesday night's win against the Loyola Warriors was far from perfect but no one is pushing the panic button just yet. Backchecking left a lot to be desired and the team was a little weak in the positional play department. However, Burnett expects to remedy this situation before the OQAA league opener on December 6 against Toronto.

Last night a new face appeared on the Redmen practice scene. The highly touted Ken Walters finally turned up and looked good in his first workout. However, the current netminder, Rich Kramer, has been playing very steadily to date and Walters will have to really put out if he wants the starting berth.

Walters played for the Hull-Ottawa Canadiens several years ago when they took the EPHL Championship and also travelled with the NHL Canadiens as their emergency goal-keeper. No matter which man secures the starting assignment between the pipes the Redmen goaler situation appears to be well in hand.

Indians

The Indians, McGill's junior hockey team, play their first game of the season against the N.D.G. Monarchs tonight at 8 pm in the Winter Stadium. This game will be an exhibition match as will Wednesday's against Sir George Williams. The Indians do not commence play in the four-team City Intercollegiate Hockey League until next Saturday when they host the Collège Militaire Royal. The other two teams in the league are Macdonald and Université de Montréal.

The lineup for tomorrow's game will be as follows. Paul Kingwell will guard the nets as he did last year. The defensive corps will include Ed Dodge, Lee Watchorn and Larry McCarthy. The Indians

have gained a valuable asset in Rick Moore, who played for the Redmen last year, but who is ineligible to play for them in league games this year. He will handle the centre position. Alan Gilfillan will be at right wing and Jean Guy Labrie at left wing. Other forwards will be Gordie Peters, Dick Ripstein and Jeff Marshall. The team suffered a blow when Howard Phillips, who played with Macdonald last year, sprained an ankle. He will be lost to the team until Christmas.

Last year

The Indians played two games against N.D.G. Monarchs last year, winning one and losing one. Coach Dave Copp is confident his team will be able to win tomorrow's game. However, he stressed the fact that the team has only been practising for two weeks and that this year's turnout has been disappointing in comparison with previous years. Potential players are still urged to come out to practices and try to make the team.

Schedule

The Indians will play six league games and approximately ten exhibition contests. Most of the games will be played in the Winter Stadium as the team's finances are limited, but the Indians will still travel to Macdonald College, to St. Jean to play C.M.R. and to the Paul Sauvé Arena. The highlight of the season will be a weekend trip to Lake Placid for the annual encounter with the Roamers, a local Intermediate team.

Last year, McGill did quite well as they placed second in their league. Since they had beaten first-place Loyola once, they were able to challenge them the championship. Unfortunately, they lost the playoff match.

Wade
Kenny

One strong point in an otherwise unsteady Redmen pass defence this past season was the play of defensive captain Wade Kenny. Wade, who graduates with a B.Sc. this coming spring was born in Montreal Oct. 29th, 1941 and attended Montreal West High School.

While at Montreal West, Wade played four years of interschool football as both offensive and defensive halfback. In 1958, his junior team won the City Championship and in 1959 he was elected to the Gazette High School All-Star team.

He entered McGill in 1959 and played with the Indian footballers for two years before coming up to the Redmen in 1961. A large part of the credit for his success as a defensive halfback, he feels is due to backfield coach Tom Moran and also to "fellows like Whitey Reimer, who taught me a great deal".

He feels that nothing in his three years with the Redmen can compare to the thrill of the 1962 championship, "... that was an unforgettable event, a thrill like that happens only once in a lifetime, no matter how many more titles a team wins".



Wade's immediate ambition after graduation is to enter the Faculty of Dentistry, and with his return next year, the defensive backfield will have a solid nucleus around which the coaching staff can build a consistent and strong unit.

As a defensive back, Wade has had to "cover" all the backs in the League but he feels that, although he only covers Lambert and Taylor in practice, they are the toughest he has ever come across.

At 5'8" and 160 lbs., Wade admits that the toughest part of his assignments is to tackle fullbacks like Queen's Jim Young "after they've gotten on a full head of steam". However, anyone that's seen Wade play will realize that his speed and hard-nosed play are more than enough to cope with a burly fullback.

Women swimmers
to defend title
in Toronto tonight

The McGill Women's Swim team is leaving today for Toronto to defend its Intercollegiate title. Only two of last year's squad are on the team again, but new blood has filled the ranks.

Linda Morrison, who won a competition against Western and OAC earlier this year, and Patricia Lubbock, make up the diving team, while Christie Leslie and Ann Sandford will compete in the synchronized division. The racing and speed swimmers are Elizabeth Barker, captain and a member of the championship team, Margot Wray, the other holdover, Janie Brooks, Wendy Brooks, Ruth Thompson, Anne Tomlinson, and Linda Wilson.

The diving and synchronized competitions are going on tonight, and the races are set for tomorrow all day. Points will be awarded in each section. The final results will depend on the total points made.

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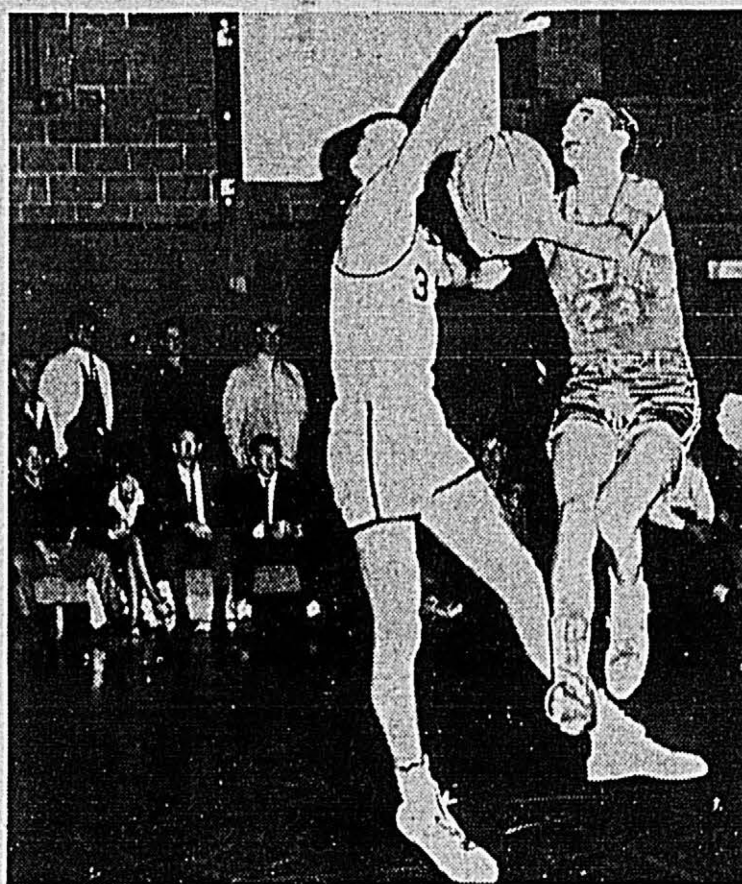


Bob Mingie goes up for a back toss after slipping under the basket.

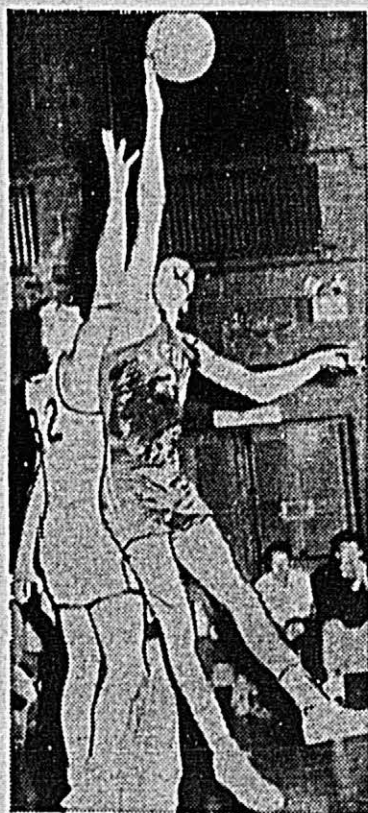
BASKETBALL '63

Sportsfeatures

Photos by
OLAV NIILEND



A fine defensive manoeuvre by Loyola guard thwarts Ronny Heroux's scoring attempt.



Centre Langvari in action

A happy combination of proven veterans and talented newcomers has given the Basketball Redmen another fine team for 1963-64. Plenty of opportunity for it to show its stuff will be provided, as the City Intercollegiate Basketball League schedule has been cut down, and the number of games in the tougher OQAA has been greatly increased.

Back again to lead the team will be captain and play-making guard Jack Walker. Also returning from former years are Marty Wright, Bob Mingie, Sy Luterman, and Steve Chandler, all well known to McGill fans.

In addition, a number of experienced players from elsewhere have joined the team. George Langvari, Bruce Randle, Ed Shore, Ronnie Heroux, and Stan Fogel have all shown that they will add considerably to the team's strength. Up from the Juniors are Randy Clarke and Dave Gillman, and Dave in particular looks like a real find at the centre position.

Assessing his team, Coach Ron Sharp feels that he has, if not the best first string, cer-

tainly the best ten men of his regime at McGill. Considerable platooning will be used to take advantage of the team's great depth.

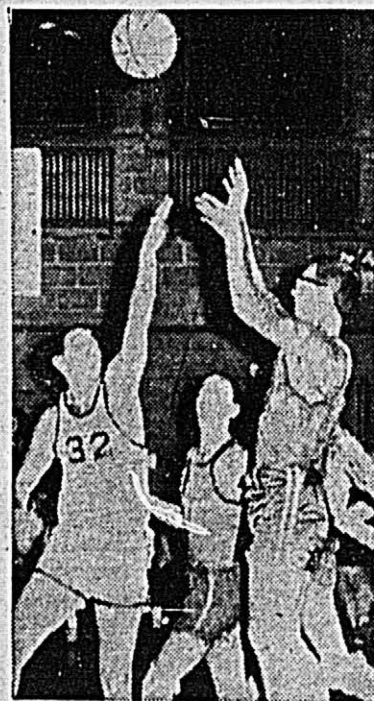
The expanded O.Q.A.A. will provide most of the action this

year. Sir George has dropped out of the C.I.B.L., easily dominated by the Redmen in recent years. As a result they will play only every second week against Loyola and U of M.

By contrast, they will play 14 games in the O.Q.A.A., as the eastern and western sections have been combined. Opponents will be Toronto, Western, Queen's, Windsor, McMaster, Waterloo and Assumption. Of these, Assumption, last year's winners are the favourites, with Toronto, McMaster and Western also likely to be front-runners. The Redmen however see themselves as the dark horses in this set-up, and are determined to be one of the powers in the newly expanded league.



COACH SHARP

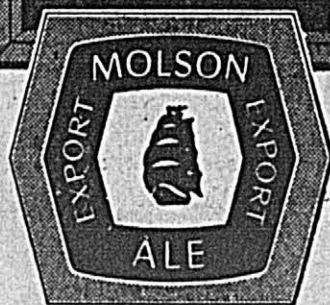


Captain Jack Walker snooting

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